NOV 21 1945

VICTORY LOAN DRIVE---OCT. 29-DEC. 8

"Let's Finish the Job"

VARIETY

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SHOW BIZ AS U. S. ENVOY ABROAD

$3 Drinks at the Bar, $28 Bubbly Is the Way Paris Shapes Up Today

By BOB STERN

Paris, Nov. 10.

Don't let anybody tell you Paris isn't Paree any more.

Back in 1936 this mugg returned to New York after a couple years as VARIETY's Paris correspondent and a total of 10 years away from Broadway, and he reported then that things were about the same as he'd left them, except jazz had changed its name to swing. (It used to be ragtime—remember?)

In Paris not much has changed but the prices.

Americans are poor relations here now. Was a day when gents (and ladies) every few feet on the boulevards would jump on the wealthy tourist to pry loose a few of his valuable dollars. Now his dollars are dirt. What you need is francs, but plenty. And you can't buy many of them with your dollars—unless you know the ropes.

Operations with this strictly paper

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SURVEY ON U.S. PUBLIC TASTES LIST PIX 10%

St. Louis, Nov. 20.

Only 10% of adults in St. Louis and 16 other American cities favor flickers over any other form of entertainment, according to figures released here last week by the National Opinion Research Center of the University of Denver, which recently concluded a survey. Reading, according to the survey, is the favorite American recreation, with arts and crafts second, and sports third.

The percentage rolled up 41% for reading; 16% for arts, crafts or fine arts; 11% for sports and outdoor activities; 10% for movies; 9% prefer listening to the radio or phonograph records, and 13% listed such other activities as church and club work, lectures and study courses.

The majority prefers newspapers and magazines to books, the survey showed. Of those interviewed, 56% said they spend an hour or more a day reading newspapers and magazines, while 22% said they spend that much time with books.

Show Biz's War Work Salute In D.C. Dec. 4

Washington, Nov. 20.

Three hundred motion picture industry leaders from 48 states will assemble at an informal dinner in the grand ballroom of the Willard Hotel, Dec. 4, when the industry's cooperative war service will be reviewed by official war agencies.

Palmer Hoyt, former head of the OWI, now publisher of the Portland Oregonian, will emcee. Speakers will be top people in various Government agencies. Committee in charge of the dinner comprises Carter T. Barron and John J. Payette with telegraphic acceptances to be sent to Barron at Loew's here.

Jackie's Nitery Date

Hollywood, Nov. 20.

Jackie Coogan is going into the show at Slapsie Maxie's nitery here on Dec. 3 for his return to show biz after long Army stint.

Former "Kid" will be starred with Maxie Rosenbloom and Ben Blue in the nitery revue.

Anglo-U.S. Swap Deal for Filmers

London, Nov. 20.

First big attempt to interchange American and English film stars has been consummated by William Dover, indie agent who formerly headed up USO-Camp Shows in the ETO, after weeks of negotiations. Involved principally is the Famous Artists Corp., among others. Dover will negotiate loaning out British stars to American film producers and, as soon as production facilities here ease up, the British will import American stars. Dover was a 20th-Fox personnel manager before joining the USO-Camp Shows.

Plan is welcomed by the British film industry, which is aware that

(Continued on page 18)

BERLIN TO TUNESMITH 'OAKLEY' VICE KERN

Irving Berlin will do the score for the new musical, "Annie Oakley," to book by Herbert and Dorothy Fields, which Richard Rodgers and Oscar Hammerstein 2d will produce next March, with Ethel Merman in the lead.

This will be Berlin's first commercial Broadway musical since he did the score for "Louisiana Purchase," which B. G. de Sylva produced in 1940. Berlin's "This Is the Army," in 1942, was strictly gratis job for GIs and Army Emergency Relief. Score for "Annie Oakley" was originally to be done by the late Jerome Kern, who was to get to work on it

(Continued on page 27)

Legion Chi Convensh A Dud for Show Biz

Chicago, Nov. 20.

American Legion convention is proving disappointing to show-biz bigwigs here. It's gonna be a big week, but film, nitery and legit nabobs are unanimous in refusing to give the Legion in its first postwar convention credit.

Instead, hypoed takes are being caused by upped admissions, extra matinees and patronage of regulars on Thanksgiving. Hotels are packed, of course.

PLAN AWAITS CONGRESS OK

By SAUL CARSON

The U. S. Dept. of State is preparing to go into the international pix, radio and press business on a big scale, Congress willing.

Assistant Secretary of State William Benton (formerly of Benton & Bowles ad agency) is busy right now picking the brains of the three industries, and his aides are romancing radio networks, top picture people, and leaders of the daily and mag press and wire service associations. Objective of these moves is matrimony. Benton hopes to get private industry to accede to a form of partnership with the Government in world-wide dissemination of "the American message," via the three principal media of mass coverage.

Specific plans are still in the making, but Benton has picked his in-

(Continued on page 62)

Protestants Set Up Pix 'White List'

Bringing together for the first time official reps of 40 Protestant church boards concerned with the creation of motion picture material for church uses, the Protestant Film Commission was incorporated last week in Albany. While definite plans of the group are still in the formative stages, it plans to produce church films, to stimulate Hollywood production of religious pix, and to advise the major studios on their production; to review films for their possible value to the church,

(Continued on page 62)

Bing, Enrico Caruso Run Tonsil to Tonsil In Coast Coin Slots

Los Angeles, Nov. 20.

Bing Crosby and Enrico Caruso are running tonsil-to-tonsil in the Juke Box Derby, take it from Lois Fields, general manager of Maestro Music, local wired juke company that spins about 20,000 platters daily in 100 locations. Crosby's pulling power is based on new tunes while the great operatic tenor's vogue is four arias: "O Sole Mio," "Vesti la Giubba," "Martha" and "La Donna e Mobile."

Johann Strauss is the most popu-

(Continued on page 27)

IKE'S CUZ AT TELEFILM

Hollywood, Nov. 20.

Lowell Eisenhower, a cousin of Gen. Dwight D. Eisenhower, was appointed director of animation at Telefilm Studios, a new firm devoted to 16mm. production.

During the war he supervised training films for the Marine Corps.

Name Show People Team to Help Thrash Out Crisis on Atomic Bomb

Norman Corwin, Paul Robeson, Fredric March and Danny Kaye are in business together—the atomic bomb biz.

Teamed with them are a few other guys who're also known, like the British scientist Julian Huxley; Dr. Harold C. Urey, former head of the Manhattan Project for Atomic Bomb Research, now director of the Institute of Nuclear Physics at University of Chi, and Dr. Harlow Shapley, director of the Harvard College Observatory.

Together, plus a bunch of other people not obscure in the arts, sciences and professions, the team is collabing in the staging of a meeting to be held at Madison Sq. Garden, New York, on Dec. 4. It's called "a crisis meeting on the atom bomb and foreign policy."

Corwin has written a special poem on the atomic bomb, called "Set Your Clock at U-235." Robeson recorded the poem. March is going to star in a production built around the poem, to be made the piece-de-

(Continued on page 62)

Opera's Lean Pickin's

Frank Sinatra is going to tackle grand opera on next Sunday's (25) "Texaco Star Theatre" (CBS, 9:30 p.m.), on which he guests, providing, of course, he's recovered from laryngitis.

He will do "Forza Del Destino" in duet with James Melton, carrying solo passages as well.

Report Curtiz In Wallis-Hazen Tie

Michael Curtiz is reported going with Hal Wallis-Joe Hazen after the Warner Bros.' director completes his chores at WB on "Life With Father," considered the plum directorial chore of the year.

Curtiz, known to have angled for a unit setup at the Burbank plant, is committed to Wallis Productions under a profit-sharing arrangement which is tantamount to making him a partner in the company, which now releases through Paramount. Wallis-Hazen are likewise WB alumni.

ENGLAND NIXES ROSE ON LONDON 'JONES'

Billy Rose's plans to bring his legiter "Carmen Jones," to London have been stymied by refusal of the British Ministry of Labour to discuss labour permits for the cast, according to word received by Rose's office in N. Y. Rose, it's declared, had already lined up the house.

It's felt that if the Labour Ministry freeze continues, Rose will

(Continued on page 31)

SARATOGA AND EMPIRE TRACKS DUE TO REOPEN

Upstate New York sporting circles wager 10-1 that Saratoga will have racing next summer. Historic track was ruled out from the time when gasoline and tire shortages became accute, the rail transportation situation also being a factor. Whether the Spa, a health resort, will become a wide open town, as formerly during racing meets, is questionable, however.

Empire track in Westchester, also not used during the war, is likewise slated to operate next year, but plans for a 100,000 capacity course elsewhere in the county appear to have been stymied.

FOR TELEVISION

The Hour Of Charm

All-Girl Orchestra and Choir

Conducted by

Phil Spitalny

10th Year on the Air
Sundays, 10 P. M. E.S.T.
NBC

Theatre Royalties for Films Urged On ASCAP by H'wood Composers

Hollywood, Nov. 20.

American Society of Composers, Authors and Publishers is involved in another internal discussion over the distribution of certain portions of its revenue to a certain group of members. Representatives of the recently formed Screen Composers Assn., launched here several months ago by composers of film scores, within the past few weeks have had talks with ASCAP heads in N. Y. over the idea of their participation in the Society's revenue from the theatre industry, on the basis of the performances of their works in theatres via films.

These writers, headed by such composers as Max Steiner, Victor Young, Franz Waxman, Herbert Stothart, Erich Wolfgang Korngold, assert that normally the type of music they contribute to ASCAP repertoire does not achieve the "Most Played" lists, hence their income from ASCAP is not enhanced by performance royalties. Nevertheless, they believe that the performance of their music in film theatres throughout the country entitles them to extra remuneration, since

(Continued on page 18)

Pan-Air Demonstrates Theory of Pix and Radio Shows While in Flight

Pan-American Airways, which inaugurated a policy of showing feature pictures and shorts in all its ships on the European run last Thursday (15), previewed the mechanics of the idea the night before (Wed.) at LaGuardia Field, N. Y., before a group of press and radio representatives, Jupe Pluvius, however, pulled a fast one on the mob that had attended a buffet and cocktail party, by keeping the trial ship (a C-54) on the ground. Flight conditions were simulated by jacking the tail into the air, levelling off the cabin, and by keeping all four motors roaring during the showing.

Under these conditions, Pan-Am proved its idea feasible. It used 16mm. reels, both black and white and color, shot from a projector at the rear of the cabin onto a screen

(Continued on page 18)

TOLEDO ALL KEYED TO HONOR JOE E. BROWN

Toledo, Nov. 20.

Plans to honor Joe E. Brown, Toledo stage, screen and radio star, for his contribution to the morale of the overseas armed forces in World War II, were announced by a citizens' committee. The event is scheduled for Dec. 7, and is expected to refute that ancient proverb about the prophet in his old home town.

Many local organizations are planning awards to be presented Mr. Brown at a mass meeting, culminating the day's activities, in the Civic Auditorium. George A. Vradenburg is general chairman for the event, and Mayor Lloyd E. Roulet is honorary chairman.

Dinty Moore Fined 5G On OPA Price Charge

James (Dinty) Moore, N. Y. theatrical district restaurateur, was fined $5,000 in the War Emergency Court, N. Y., last week after pleading guilty on 272 charges of hiking prices in his eatery. His advanced age, 77, saved him from a possible jail sentence.

Moore pleaded that costs had gone up sharply, and he had no other recourse than to scale menu prices upwards. Case had dragged on for more than two months, during which time Moore once failed to appear and subsequently changed counsel. Typical of price lifts in his spot was corned beef and cabbage from $1.75 to $2.25.

JIMMY DUNN BETTER

Hollywood, Nov. 20.

James Dunn returned from the hospital yesterday (19) after a severe siege of pancreatitis which had him under doctors' care over the weekend. Actor was stricken week ago with peritonitis, taken to the hospital, but X-rays showed no need for operation.

Physicians report he is still ill but better than he was over weekend.

Joe E.'s Whimsy

Joe E. Lewis broke up the lift at the Hotel Statler, Washington, during his quickie trip last week to D. C. for the National Press Club dinner. Spotting J. Edgar Hoover just in front of him, Lewis exclaimed in stentorian tones:

"Keep your hands in your pockets everybody. Don't make a move." The No. 1 G-man looked around at Lewis and all he could do was cuss him sotto voce.

Hazel Scott Stirs DAR Feud With D(ynamic), A(rtistic), R(hythmic) Ads

Hartford, Nov. 20.

Anti-Daughters of the American Revolution personal ad campaign by Hazel Scott, latter currently on a 40-city concert tour, is getting plenty of attention. All newspaper and billboard ads play up DAR letters in large, bold type; however, the letters stand for Dynamic, Artistic and Rhythmic, purporting to describe Miss Scott.

When the Connecticut DAR branch observed the glaring ad, its spokesman telephoned William Mortenson, managing director of Bushnell Memorial and asked indignantly "whether such advertisements had to be run?" To which Mortenson replied, "Only if a member of the DAR comes in person to introduce Miss Scott to the audience, would the series be discontinued." DAR, however, chose to drop the matter.

Miss Scott's campaign is being waged because the DAR refused permission to play Constitution Hall, Washington, D. C., several weeks ago.

BEN HECHT PROBABLY SCRAMMING REPUBLIC

Hollywood, Nov. 20.

Ben Hecht may ankle his profit-sharing ticket with Republic upon completion of his first film, "Spectre of the Rose," inasmuch as both parties have option rights on the other two films called for in the contract.

Hecht is due to leave for the east next week to work on a new novel at his home in Nyack, N. Y. He plans to mull over the situation and make an announcement from there. Possible he may form an indie outfit elsewhere.

Arthur Schwartz's Plans Indef; May Do B'way Show

Arthur Schwartz, composer-producer, who just finished a two-year stint at Warner Bros., is in New York on a three-week vacation. Among other things he has bids for at least three Broadway musicomedy scores which he is mulling at the moment, but the primary purpose is just to see the shows.

Songsmith completed "Night and Day," biog of Cole Porter, at Warners—an over-$3,000,000 budgeter—and while he has a couple of other Hollywood production bids, his intent is to possibly take it easy for several months.

Irene Castle McLaughlin Inherits $85,705 E tate

Chicago, Nov. 20.

Irene Castle McLaughlin gets $85,705 of the gross estate of $260,611 left on his death last Dec. 17 by Maj. Frederic McLaughlin, coffee company prexy and owner of the Chicago Black Hawks hockey team, according to an inheritance tax return filed in Lake County court of Waukegan, Ill., last week. Earlier probate court estimates had valued the estate at only $150,000.

After debts and expenses of $69,962, including Federal estate tax of $29,943, net estate of slightly more than $190,000 is left in trusts by McLaughlin, who was 67 when he died, for Mrs. McLaughlin (formerly of the internationally famous dance team of Vernon and Irene Castle); for a son, William, 17, who gets $77,471; and for a daughter, Mrs. Barbara Kreutz, who receives $27,471.

179th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1945"
El Capitan Theatre, Hollywood, Cal.
"Ken Murray's show is too funny for words."
HOWARD LINDSAY and RUSSEL CROUSE

Gus Edwards Did Not 'Die Broke'; Cantor, Buck To Conduct N. Y. Service

Compared to the $100,000,000 worth of talent which Gus Edwards (the "Star-Maker") discovered, the Hollywood perspective was that the songwriter-showman "died broke," which is actually not so.

Despite being an invalid for many years, which drained his resources, with two nurses in constant attendance at his Hollywood apartment, the songsmith is reported having left a $200,000 estate, separate and apart from the Class AA rating in the American Society of Composers, Authors & Publishers which yielded him $17,000 per annum.

In addition, there is a biography all set for publication, plus other valuable synchronization rights owned by his widow, Mrs. Lillian Edwards.

She arrives with the body today (Wed.) from Hollywood. A memorial service at Riverside Chapel is being conducted next Monday (26) under ASCAP auspices, with Eddie Cantor and Gene Buck, past president of the Society, as speakers. A who's who of honorary pallbearers has been selected by the Society. The Jewish Theatrical Guild will stage a memorial the following night (27).

Frank Ross Has Play Also

Film producer Frank Ross and Andrew Solt have written a play, as yet untitled, for intended Broadway production. Ross, however, is going ahead first on production of film, his indie, "The Robe," for RKO.

Meantime, Ross' wife, film star Jean Arthur, is slated for the Broadway legiter, "Born Yesterday," which Capt. Garson Kanin wrote and will direct.

This Week's Football

By TED HUSING

COLLEGE

WINNER	LOSER	ODDS
Thursday (Thanksgiving)		
Tulsa	Arkansas	9-5
Wake Forest	South Carolina	2-1
Friday		
Michigan St.	Miami (nite)	9-5
Saturday		
Columbia	Dartmouth	2-1
Colgate	Brown	5-7
Penn	Cornell	8-5
Penn State	Pitt	5-6
Yale	Princeton	6-5
Duke	North Carolina	3-1
Ga. Tech	Clemson	6-5
Tenn.	Kentucky	8-5
Mississ. St.	Mississippi	7-5
Notre Dame	Tulane	3-1
Indiana	Purdue	8-5
Ohio State	Michigan	Even
Wisconsin	Minnesota	6-5
Missouri	Kansas	6-5
Nebraska	Iowa	6-5
Northwestern	Illinois	7-5
SMU	Baylor	7-5
Rice	TCU	7-5
UCLA	Calif.	7-5
Okla. A & M	Okla.	9-5
So. Cal.	Oregon St.	7-5
Wash.	Wash. St.	6-5
Sunday		
Holy Cross	Boston College	8-5
PRO		
Thursday		
Cleveland	Detroit	9-5
Sunday		
Bears	Pitts.	8-5
Green Bay	N. Y.	7-5
Phila.	Wash.	7-5

SEASON'S RECORD

Won, 160; Lost, 64; Ties, 9; Pct., .714

(Ties Not Counted)

SCULLY'S SCRAPBOOK

By Frank Scully

Soapbox Sanctum, Nov. 18.

Still riding the wide, open spaces with my trusty tripewriter parked on an empty packing case of Rinso White (picked because it whistles every time I reach the end of a line) I paused outside La Quinta for a change of oil—for the tripewriter, not the car—pulled down the shades and turned to reading "Enrico Caruso," a Simon & Schuster Inner Sanctum mystery. The mystery is why it hasn't been topping the best-seller list all year.

Rumor immediately spread that hidden in the back of the car reading a book was Greta Garbo. By now 12 columnists have claimed it as an exclusive.

The more I read the more I wanted to know why Caruso never wrote for VARIETY? He certainly could mangle the King's language (or Jack Conway's for that matter). Never mind his price. That was only for singing. His wife, Dorothy, does a fine job of telling her part in the perfect opera scenario which turned out to be their life and love. But "Rico" tops her in his letters. How in his expansive way he got to drimming (of a "wide" Christmas?) without ever having read Milt Gross is one of the miracles of basic English.

In Mexico Caruso sang "Carmen" in a bull ring to 22,000 people. It reads more like "The Tempest." "Big clouds beginning to gat up before that first act is finished, beginning to reinning and I and Carmen were all wet. In the rain one note came out 'broken.' Quigly, I tought, 'How come the revolution?,' but nobody say enyting." Messrs. Lasky and McEwen intend to do the picture.

Joe Laurie, Jr., would probably find this book of Caruso's life a delight. Junior's slogan, "I don't give a damn for a man that can spell a word only one way" is fully lived up to by Caruso. Though worlds apart, they both rate as monuments of show business and certainly misspelled their way to magnificent succes. Sucess? Success? Well, it's in there somewhere!

In his most recent communique Junior Laurie writes: "So glad you get to read high-class stuff like the Mercury . . . and gladder still that you liked my article (there's nice grammar for a Mercurian). But where the hell you get that stuff that the Drunkard is older than Unk Tom? There were some Waggin shows and tent shows of Unk that played for over 16 years (that's all they knew) and that's all they had 'paper' for. And as for every Hollywood star seeing the Drunkard . . . why brother mugg, every president has seen the Tom show (alright not every president. . . . I'll also say Practically . . . and be even with you). And where do you get that stuff of being younger than me? Remember I'm Junior! And never write that you don't like bloodhounds, the dog lovers of America will pan you . . . and may ignore your writing. You may not like icebound rivers . . . but you do like ice . . . cubes? Eh? I better stop before I get sentimental."

Before he gets sentimental . . . he was born that way! Better I stop too. Otherways I don't know what I put down.

The Berle-ing Point

By Milton Berle

Pittsburgh, Nov. 20.

Well, here we are in Pittsburgh...That *soots* me..."Spring in Brazil" got some nice notices here, and it's just as well.. I was going to take ads in the papers and review the city.. But I'm crazy about this town... Where else could you go into a record shop and ask for Bing Crosby's "I'm Dreaming of a Gray Christmas"?.. Am staying at the William Penn hotel ...Have a wonderful room—with adjoining steel furnace.

THE GREAT WIT WAY:

If Rodgers and Hammerstein ever write a musical about Sing Sing, they can call it "State Chair"...Saw the new 1946 cars, and they're really swell. One model has a walkie-talkie under the bumper—so if you're run over you can call your lawyer immediately...Peter Donald is on the air for Borden's...Must be tough having to milk a cow and a gag at the same time...A Pittsburgh movie is on strike and the pickets have adopted unfair tactics...Before you go in, they tell you what Mildred Pierce did.

JEST BETWEEN US:

Lew Parker says that Lou Costello will star in a movie version of his show, called, "Are You Width It?"...My brother (the good-looking one—have I got a good-looking one?) has discovered a sure way not to lose his money on the horses. He bets with mine...Bob Hope has played so many benefits that whenever he has dinner at somebody's house and they serve chicken a la king, he unconsciously gets up and does a monolog... Buddy Lester says his brother was in the submarine corps—but they had to transfer him. He liked to sleep with the windows open.

Hollywood Consolation

Perhaps you have been double-crossed,
And your marriage ended up in a brawl.
It is better to have loved and lost,
Than no publicity at all!

—*Martin A. Ragaway.*

HANGNAIL DESCRIPTIONS:

BETTE DAVIS: Boo-hoo-tiful lady...WALTER WINCHELL: He scoops to conquer..LEO LINDY: A Lox Fox..GENERAL EISENHOWER: Likeable Ikeable.

ADDENDA:

Am very sorry that I'll be out of town for the Thanksgiving Day Macy parade.. Usually I have the blowing-up concession.

The drama critics have been worried about Thanksgiving...The turkeys have been eating *them* all year.

Oh, well, Happy Cranberry Sauce!

A Favorite Story

By LOU HOLTZ

I am crazy about this yarn, because it happened to me in Philadelphia. Last September I had a cold and I was developing a sore throat. So I went into a grocery store to buy a bag of salt. I always gargle my throat with salt and warm water when I think it's going bad.

I said to the groceryman: "Have you got any salt?" He said, "Have I got salt?" He took me in the back room and showed me 40,000 pounds of salt.

I said, "You certainly got a lot of salt."

He said, "That's nothing. In my basement I have 150,000 pounds of salt."

I was amazed. I said to the groceryman:

"Do you mean to tell me that you can sell that much salt?"

The groceryman said: "No, but the guy who sells it to me—*brother, can he sell salt.*"

WB TESTING MLADOVA

Warners is testing Mlada Mladova for a contract role.

She did the "Beguine" specialty in "Night and Day," Cole Porter biog.

HOLD BACK BIG PIX UNTIL 1946

Sears and Leserman's 10% Cut in UA

Carl Leserman and Grad Sears shared 10% of United Artists' profits between them, in addition to their drawing accounts. With Leserman leaving, Sears will probably retain the entire cut, instead of 5% each as heretofore.

Understood UA is doing its peak gross this year, around $38,000,000 in contracts, but its net will be below 1944 because the big-grossing pix came from Selznick and Cagney, both of whom enjoy very advantageous distrib terms. Selznick's deal is around 25% up to $800,000 per picture, and 10% above that.

Leserman-Bogeaus-Loew Setup, Plus Others, May Cue New Distributing Co.

By ABEL GREEN

The new Carl Leserman-Ben Bogeaus-David Loew affiliation may eventually tie in Charles Einfeld's independent production unit and may well develop into the second largest indie setup, next to David O. Selznick. In fact, with Leserman, a practical film seller on the one hand, and Neil Agnew, Selznick's sales veepee, on the other—since both factions release through United Artists—the nucleus of a potential major distribution company is more than a casual likelihood.

Leserman's deal with Bogeaus, since leaving UA as sales manager, gives him a piece of the latter's business. Bogeaus owns the General Service Studios in Hollywood, a setup which permits him to make a $1,500,000 production for $800,000, or slightly more, and this gives him a cost edge on the others. Leserman becomes a v.p. and partner in all of Bogeaus' activities.

Bogeaus is tied in with David Loew and Albert Lewin. Loew, in turn, is financing Charlie Einfeld's new indie setup although Einfeld may not release through UA, but go elsewhere.

Leserman already has a piece of the Bogeaus-Loew production, "Adventure in Casablanca," the Marx Bros. picture, even before it's completed. He also has a piece of the Loew-Lewin film, "Bel Ami" (George Sanders).

Bogeaus, who came east with his new v.p., returns Friday (23) to Hollywood. Leserman follows mid-December.

RKO'S 39-WEEK NET UP TO $3,941,830

RKO's net profit for 39 weeks, ending Sept. 29, 1945, amounted to $3,941,830, compared to $3,634,863 for the corresponding period last year. Company's gross profits totaled $10,789,584 against $10,293,035 last year, both being before deductions for depreciation, and Federal income and excess profits taxes.

RKO last year paid dividends on common and 7% preferred stock of a subsidiary company, control of which is in the hands of the public, amounting to $22,315, but paid no such dividends in the corresponding period this year.

Stone Sets McElwaine As Production Aide

Hollywood, Nov. 20.

Don McElwaine, former publicity chief for PRC, was signed by Andrew Stone as executive assistant, in line with the producer's expansion program which calls for four pictures to be released through United Artists in 1946. McElwaine will be in charge of casting and other production details.

Stone's schedule starts in February with "50 Million Women," to be followed by "Petticoat Lane," which will be filmed in England.

Smith Heads Paris Post

Paris, Nov. 20.

Harold L. Smith, of New York, European rep. of the Motion Picture Producers & Distributors of America, Inc., has been elected commander of Paris Post No. 1 of the American Legion. The Johnston Office rep enlisted in the U. S. Army in 1917 and, after overseas service in France, was discharged in 1919.

After serving as American vice consul in Paris, Smith was appointed to the MPPDA post in 1923.

Einfeld Setting Up Co.

Hollywood, Nov. 20.

Charles Einfeld is lining up story properties, players and directors for his new indie organization. David L. Loew is partially financing him and thus associated, but Einfeld has other backing.

Understood Fritz Lang is one of the directors currently under negotiation.

Warners, Metro Into 16mm. Field

Blueprinting of a new project calling for Warners to enter both the commercial and educational field with 16mm. film is now going on in N. Y. with Harry M. Warner and Norman Moray, company's shorts sales manager, going over the entire setup. Facilities of the Brooklyn studios will be used, with industrial and commercial films slated for non-theatrical release and educational pictures being released to schools, colleges, medical groups, researchers, civic organizations, etc.

Metro's Plan

Hollywood, Nov. 20.

New distributing organization is being lined up by Metro to handle its 16mm. product outside the United States. Narrow gauge distributors will be independent of the company's foreign setup for 35mm. film, but will use the same offices overseas. Territorial representatives in the 16mm. division will be brought to this country for a three-month course in distribution and production before taking up their foreign posts.

Program calls for showings in theatres, churches, schools, halls in districts were regular theatre facilities are not available.

NAT'L SCREEN SERVICE TO PRODUCE FOR TELE

Television, when it becomes a practical proposition, will see National Screen Service very much in the video picture. Herman Robbins, prez of NSS, has already laid plans for telepix production.

The trailer company, working, as it does, with the top majors, has already foreseen the potentialities of pix into the home, via television, and Robbins' idea is to switch his pix-making for the video market.

Gold, Unger to Split Leserman's UA Duties

With the departure of Carl Leserman as UA general sales manager, understood that top sales duties will be divided between Harry Gold and Joe Unger, respectively eastern and western sales chiefs.

No one will be named to succeed Leserman, at least until return of Grad Sears from his four-week European trip. Sears clippered out from Baltimore Sunday (18).

Crosby's Stock

Hollywood, Nov. 20.

Bing Crosby Productions has been granted permission to place 1,000 of its 10,000 shares of capital stock up for public sale.

Stock carries a par value of $10 per share.

THEY THEN AVOID EXCESS TAX BITE

The tendency of industry to hold back merchandise until after the first of the year when the excess profits tax is eliminated will leave its imprint on the picture business and, in buyer opinion, may mean a slow flow of really big films between now and New Year's. Pointed out that many outstanding high-budgeters could be made available but apparently won't be before 1946 comes along.

In fact, so far not many release dates have been set for December and some that have, are not until the final week of the month, meaning that a minimum number of bookings are probable, together with some pre-release datings, so that too much in the way of earnings will not apply on 1945 taxes. Of course, in the face of extended runs, staggered bookings and delayed dating, exhibitor accounts in many cases will be able to capitalize on various pictures between Thanksgiving and New Year's that are already in release or now receiving pre-release engagements.

While trade sources do not indicate any specific intention to deliberately save up high-budgeters until 1946, when they will not be subject to excess profits taxes, official Washington circles have taken cognizance of a general trend in that direction.

During the past week J. D. Small, chief of the Civilian Production Administration, stated that some manufacturers were holding goods off the market because of the prospect of lower taxes next year and because the Office of Price Administration had not priced some items. This was followed up by a statement from Chester Bowles, OPA head, that there are indications textile mills are holding up shipment of goods now in order to take advantage of the repeal of the excess profits tax. Complaints about manufacturers keeping scarce goods off the market until January have been received by the OPA.

SCHARY WILL PRODUCE ACAD FILM OF FILMS

Hollywood, Nov. 20.

Dore Schary was named producer of the forthcoming documentary film, showing how motion pictures are made and sponsored by the Academy of Motion Picture Arts & Sciences. Film will be preemed at the Academy Awards Presentation in March and will be reproduced later in 16mm. for showing in schools and colleges throughout the country.

Aiding Schary in the production will be Farciot Edouart, Charles Brackett, William Dozier, Hal Elias, Johnny Green, Arnold Gillespie, Bernard Herzbrun, Gordon Hollingshead, Wiard Ihnen, John LeRoy Johnston, Stacy Keach, Hal Kern, Robert Lees, Fred MacMurray, Mary C. McCall, Louis Mesenkop, Victor Milner, Thomas T. Moulton, Clem Portman, Fred Richards, Sidney Solow and Frederick Rinaldo.

Schaefer Liquidating In Cowan; Other Deals

Hollywood, Nov. 20.

George J. Schaefer is here to liquidate his interests in Lester Cowan Productions and also to confer with Howard Hughes on a production-distribution setup to which he would devote part of his time.

Schaefer has gone into biz for himself with his son and son-in-law under firm name of George Schaefer & Associates.

Par Studio Head East

Hollywood, Nov. 20.

Henry Ginsberg, Par exec manager over studio operations, is slated to leave for N. Y. Friday (23), accompanied by William Meiklejohn, Par talent and casting chief.

Meiklejohn heading east to gander the talent field.

Rank Tieup Sets Smoother Segue For RKO Pix Into Major British Houses

RKO Radio's two-picture (British production) deal with J. Arthur Rank has been parlayed into a more important proposition for the American film company. It has given RKO pix in general a better market in England, notably in the Odeon theatres (Rank chain).

RKO product, heretofore, was a sort of loose proposition, booked haphazardly and not segued into the three major theatre chains as with the other majors. John Davis of Odeon (Rank), John Maxwell for Gaumont-British, and Arthur Jarrett for ABC cinemas, besides the lesser chains (Bernstein circuit, etc.) usually schedule product commitments with the big U. S. distribs on a block deal but, somehow, RKO was never quite sure of its general program distribution, apart from the special pix such as Goldwyn, Disney, International, etc.

With Charlie Koerner and Phil Reisman's recent trip to England and the Continent, a closer liaison was set up for RKO product. This is an evolution of the international production plans set up between RKO and Rank for their basic two pix a year, to be made abroad but with U. S. technical guidance sent over by RKO.

Riskin Now Indie Prod

Sacramento, Nov. 20.

Robert Riskin Productions filed incorporation papers here with Robert Riskin listed as president, Fay Wray Riskin, his wife, veepee, and Judge Lester Roth secretary.

Company will make three pictures a year at the California studios, starting with "The Magic City."

U Execs Map Int'l Mart While East

Nate Blumberg, recently returned from his first European trip, will be east until Xmas. Also east are the other Universal toppers, including J. Cheever Cowdin, who followed the Blumberg-Joe Seidelman party from London, via plane, and Matty Fox, ex-Army captain.

Seidelman is busy with the international merchandising situation which includes U's 16mm. setup in cooperation with J. Arthur Rank. While the U. S., U. K. and Canada markets are exempted from Rank-U's affiliation, none the less there will be a plan of selling evolved which should embrace these important markets. Meantime plans are apace for U's handling of Rank's product in the U. S. and Canada on a blanket scale, as has been exclusively indicated in the past in VARIETY.

Fox will eventually work into the international Universal-Rank setup, dividing his time between New York and London.

PAUL SHORT DICKERS TO PRODUCE AT PAR

Hollywood, Nov. 20.

Paul Short, prior to the war, with National Screen Service, is out of the Navy after five years and in town. Short has been negotiating with Paramount to produce pictures.

He has made deal with Frances Parkinson Keyes for the film, stage, radio and television rights to three of her novels. Latest is "River Road," which hits bookstands this week.

Short's Tall Ideas

Dallas, Nov. 20.

Lt. Comdr. Paul Short is on terminal leave prior to receiving his discharge from the Navy Jan. 8. While assigned to the Naval Air Corps in New Orleans he made motion pictures and was closely associated with Lt. Robert Taylor.

Short has acquired production rights to several stories and has several ideas of his own, including the idea to produce the movie history of the Variety Clubs of America, as well as one concerning the motion picture industry itself.

'Walk' Up for Another 25G Round in Court

Los Angeles, Nov. 20.

Lewis Milestone's picture, "Walk in the Sun," produced for 20th-Fox release, is in litigation again, this time through a $25,000 suit filed in Federal court by Herman H. Levy.

Plaintiff demands that amount for legal services in straightening out difficulties between Milestone and Samuel Bronston shortly after the picture went into production. Originally the film was slated for United Artists release with Bronston as producer and Milestone as director.

Gable's 1st Sold Solo

Metro's first picture starring Clark Gable following his return to the lot from the armed forces, "Adventure," will be sold separately, according to present plans. It will be available end of January.

Cast includes Greer Garson, Joan Blondell and Thomas Mitchell.

U.S. FILMS SLATES 4 PIX AT $6,000,000

Hollywood, Nov. 20.

United States Films has slated four pix for its first slate, with a budget of $6,000,000 to cover production for the coming year. Outfit, which has Milton Sperling as veepee and which will release through Warners, will make "Cloak and Dagger" as its first offering, to be followed by "Young Man with a Horn."

Corey Ford and Alistair McBain, authors of the "Dagger" novel, arrived on the Coast yesterday (Monday) and the film is slated to roll early next month. Two other films, to be scripted by Ben Maddon and Lester Koening, will get the green light some time next year. Meanwhile, Joseph Bernhard, prexy of USF, is setting up home offices for the company in N. Y. and creating a sales organization to operate independently of Warners.

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DAILY VARIETY
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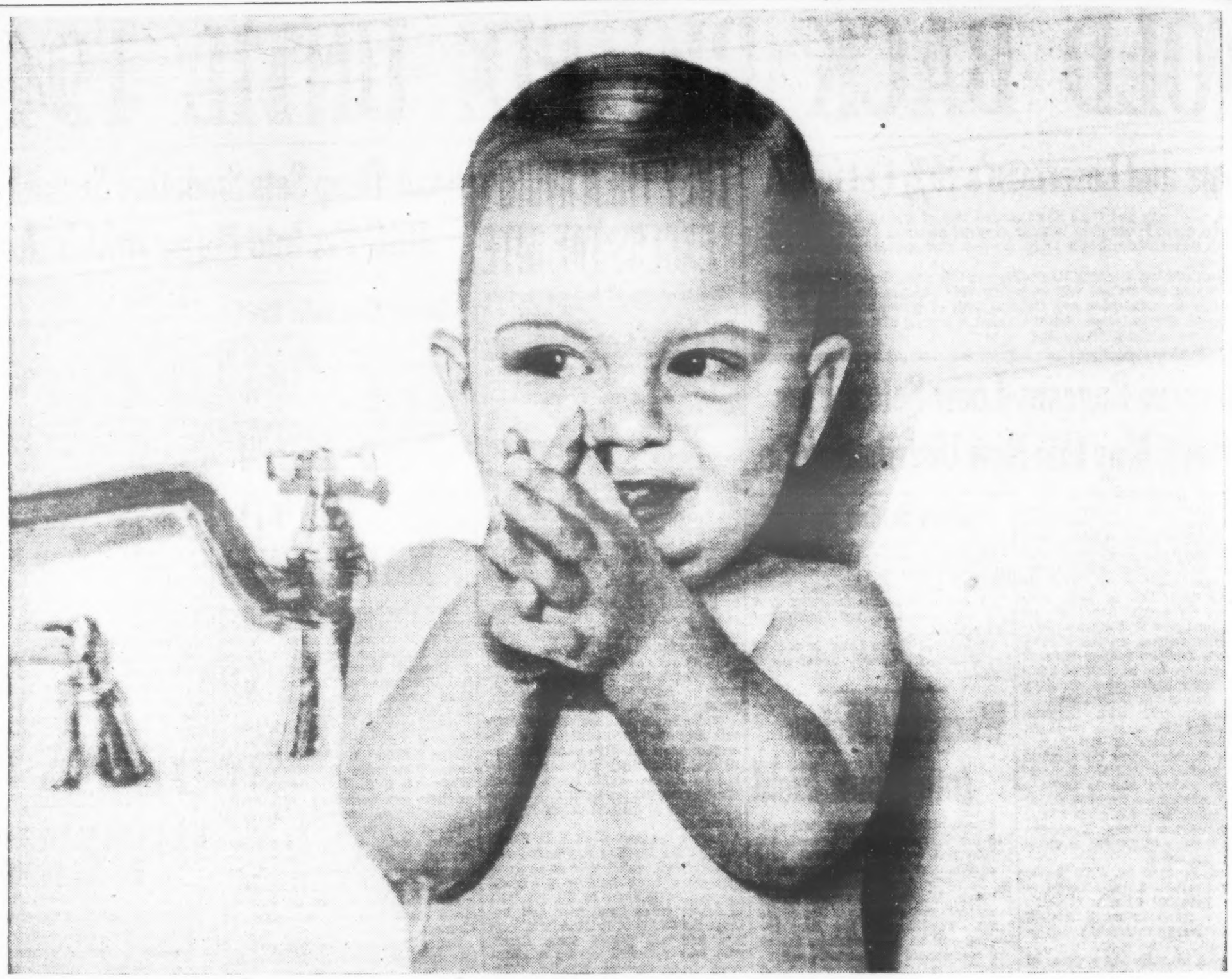


"BRAVO MR. SHOWMAN!"

Your sale of Victory Bonds
May very well decide whether
This baby will be cannon-fodder in 1965
Or a happy citizen of a tranquil world.
The Victory Loan will soon be over.
Every "E" Bond helps cement the peace
And insures this baby's right to live!
Now is the crucial time to take stock!
Are you awake to your responsibility?
Turn on the heat in the remaining days!
It's never too late to do the right thing.
We can't let up! Let's finish the job!

VICTORY LOAN

War Activities Committee of Motion Picture Industry, 1501 Broadway, N. Y. C.

N. Y. NOW NO. 2 TO HOLLYWOOD

Urge Documentary Films Educate Peacetime Home-Front As in Wartime

Feeling is strong in the pix industry's War Activities Committee that its job of making films during the war period must be continued on into peace times. Belief is that so fine a job was done, especially with the documentaries, that it would be a shame to quit now. And that production - direction experts like George Stevens, Frank Capra and William Wyler, who contributed so much through their films to the public welfare, should have their talents utilized for similar purposes now.

Thought is that the pix industry must continue to indoctrinate the home front on world problems through films, as a social service. Argument is that we stand a good chance to lose the peace if we don't. Question is asked why it is okay in wartime to purch through a message to the GI via films, while one hesitates in peacetime to appeal to the civilian the same way.

Arguments raised that Big Business is against such indoctrination films as being "too liberal" are based on a misunderstanding of the motive. Protests have been heard from business bigwigs relative to some Signal Corps and Army Pictorial Service pix, on the grounds that the emphasis was misleading. Pix showing close tieups between Nazi and Jap war machines and Nazi and Jap industry created the invidious impression that all big business was tied up with war industry, which it's claimed isn't so. Talk of Big Business going into short films themselves is based on latter's desire to paint industry's picture in purely commercial light, without dubious inuendos.

WAC is also interested in news that the N. Y. City Center is being wired for sound. Since Center was originally created to seek a new audience for various arts, instead of being in direct competition with legit or music, WAC envisages prospect of the Center as an outlet for key documentaries, a fitting showcase for social and educational pix.

Talk is, too, that WAC may be the nucleus for Eric Johnston's forthcoming Motion Picture Institute. If this is so, and WAC continues sponsoring indoctrination films along provocative lines, situation would present a curious switch, with Johnston, proponent of Big Business through his presidency of U. S. Chamber of Commerce, now on the other side of the fence.

Canadian Peacetime Pix

Ottawa, Nov. 20.

For the first time in its existence, "Canada Carries On," top Canadian-produced documentary list, is making films on peacetime subjects. First was "Music in the Air," on pipe-organ construction and opera-

(Continued on page 18)

MORAN-HAMMONS PLAN COMMERCIAL PIC PROD.

Hollywood, Nov. 20.

Eddie Moran, veteran screen writer, plans to enter the commercial pix field.

Moran is slated to leave for N. Y tonight (20) to confer with Earle W. Hammons, head of Ross Federal Service, on his plans.

Nasser & Kesler Latest To Join Indie Producers

Hollywood, Nov. 20.

Articles of incorporation were filed for a new indie production company here, to be topped by James Nasser and Henry Kesler, with first film to be an original, "Personal Column."

Nasser was previously an exec producer on Benedict Bogeaus' last two films, "Dark Waters" and "Captain Kidd." Before that he was associate producer on Andrew Stone's "Sensations of 1945" and was associated with his brothers in a northern California theatre chain operation. Kesler left the Andrew Stone organization last week after acting as associate producer on "Bedside Manner."

Marilyn Miller Biog Off

LeRoy Prinz, who was to direct biography of actress-dancer Marilyn Miller for Warners Bros., is in New York.

Film biog is off indefinitely.

RKO Skeds 18 Pix For Indie Output

Hollywood, Nov. 20.

Total of 18 independently produced features will be released by RKO on its 1945-46 program, the largest list of any major outfit with the exception of United Artists, which is basically a releasing company.

Samuel Goldwyn contributes four, including "Wonder Man," already released. Others are "The Kid From Brooklyn," "The Bishop's Wife" and "Earth and High Heaven." International, with "Along Came Jones" in release, is coming along with "Tomorrow Is Forever," "The Stranger" and "Up Front with Mauldin." Liberty Films will have "It's a Wonderful Life" and "It Must Be Love," and probably a third. Walt Disney entries are "Make Mine Music" and a revival of "Pinocchio." Lasky-LeRoy company is currently filming "Thanks, God, I'll Take it From Here" for RKO, and Hakim-Wood recently completed "Heartbeat." Jack Votion productions is winding up the "Lum and Abner" picture, "Partners in Time," and Sol Lesser is editing "Tarzan and the Leopard Women," RKO will distribute "Hotel Reserve," produced independently by Victor Hanbury in England, and hopes to have the Frank Ross production, "The Robe," in time for the season's release program.

PENNSY MINISTERS SUE TO UPSET SUNDAY PIX

Easton, Pa., Nov. 20.

Motion picture owners as well as ministerial groups throughout Pennsylvania are keeping an eye on proceedings now in progress in the Northampton County courts here on the injunction filed by the Ministerial Association of Hellertown, Pa., which seeks to upset the recent vote in favor of Sunday movies in Hellertown. The Ministerial Association of Northampton, Pa., near here, also filed an injunction to upset the vote in favor of Sunday movies in that town.

Hearing on the injunction was started before Judge William A. Frack last Saturday (17) and the Rev. Adam E. Schellhase, president of the Hellertown ministers, charged that there were irregularities in the names of persons who asked for the referendum. It was his contention that of the 220 who signed the petition, 87 were not registered electors.

The hearing will be resumed on Nov. 27 and in the meantime Judge Frack continued the injunction, which restrains the election board from certifying the results both in Hellertown and Northampton to the state.

20th's Hurok Biog

Hollywood, Nov. 20.

Autobiography of Sol Hurok, ballet promoter, has been purchased by 20th-Fox for production in Technicolor by George Jessel, with Gregory Ratoff slated as director. Picture, titled "Impresario," will have a cast of concert and operatic talent, with Patrice Munsel tentatively slated for a top role.

Book, to be published in March, 1946, is being given ballyhoo treatment. It's filled with what the publishers term "fantastic interludes" in the lives of Chaliapin, Pavlowa, Isadora Duncan, Marian Anderson and other ballet, concert and opera stars.

NEW STUDIO WILL FURTHER UP PROD.

New York is moving into a bigger spot in motion picture production, due to postwar development in both the theatrical and commercial film fields. Right now it seems certain that any future production in the east will be concentrated in New York.

Florida is also making another bid for film biz but, as of today, New York is the second Hollywood in the number of films produced and the number of Screen Actors Guild members employed.

Boom biz at theatres is attracting more outside capital than was available in years, and many promotional production deals are in work as well as the published plans for new theatres and new producing companies.

One group of Wall Street promoters is seeking to acquire the Holmes airport site on Jackson avenue, Queens, N. Y. City, for reconversion as a rental studio. Amount involved in this deal is said to be $5,000,000. If this site is acquired it is planned to build 12 sound stages for rental to theatrical, commercial and television film producers. Cutting rooms, scoring and dubbing facilities also would be available as well as camera and lighting equipment.

Problem of studio space is as acute in New York as on the Coast because of the increase in commercial pic work. Several independent theatrical producers have leased space in the one remaining studio in Fort Lee, N. J., one of the pioneer production centers in the early silent days. The U. S. Signal Corps still

(Continued on page 24)

C.C. Moskowitz Named As DB's Successor At Loew's; Lep Friedman Up

Charles C. Moskowitz, v.p., and director of Loew's Inc., was named treasurer of the company at a meeting of the board of directors in New York Friday (16) to succeed the late David Bernstein. The board also elected Leopold Friedman, secretary of Loew's, to a vice-presidency.

Friedman began his career with the company in 1911 as a junior member in the legal dept., while Moskowitz joined the organization in 1913 as a bookkeeper.

Aside from his duties as veepee and treasurer of more than 65 other corporations operating the Metro theatres throughout the U. S. and Canada, along with the WHN radio station in N. Y., Moskowitz will also represent Loew's in the operation of Robbins Music Corp., Leo Feist, Inc., and Miller Music Corp., along with Loew's recently organized record division.

GEN. MUNSON JOINS 20TH AS PROD. AIDE

Hollywood, Nov. 20.

Brigadier General Edward L. Munson has been signed by 20th-Fox as a production executive. Munson, who was chief of Army Pictorial Services during the war, graduated from West Point in 1926 and never worked in films professionally, having always done his chores in the service.

He was in charge of all film-making except Air Forces technical training pictures, and he headed distribution of Army films.

WB Chills on War Pix, 'Task Force' Els where

Hollywood, Nov. 20.

Lt. Comm. David Hopkins, son of Harry Hopkins, who was directly under Capt. Gene Markey in the Navy, is now trying to get "Task Force" made by another studio, since Warner Bros. decided not to make the film.

War pic was to have been directed by Delmar Daves, and Jerry Wald had a good deal of footage lined up, but the studio dropped idea of doing film for the present.

Narrow-Gauge Pix Can't Threaten 35mm. Industry, Sez ANFA Head

Discounting the mounting tide of squawks from pix men, notably exhibs, that the rapidly expanding 16-mm. field constitutes a feal "menace" to the industry, Wilfred L. Knighton, executive secretary of the Allied Non-Theatrical Films Ass'n, declares that "it's impossible for the narrow-gauge films to compete with any degree of success against the established 35-mm. industry." ANFA exec also scotched rumors, prevalent in the 16-mm. field, that circuits of prefabricated theatres to run only 16-mm. pix were in the offing.

Organization of most of the 16-mm. producers in the country, ANFA membership now totals more than 150. It was established in 1939 to "elevate the standards of 16-mm. pictures and to serve generally in a helpful manner the entire 16-mm. field."

Noting that many exhibs and studio reps had complained at recent conventions that 16-mm. pix were cutting into their profits, Knighton asked how would it be possible for a small 16-mm. producer to compete with the tremendous 35-mm. industry. Future of narrow-gauge pix lies not in entertainment, but in the educational and instructional fields as a necessary adjunct to Hollywood productions, he said, "and to speak of competition between the two would be like the youngster, playing in the street, who, when a large, chauffeur-driven limousine runs over his toy, kicks the limousine's tire for spite."

Haven't the Bankroll

Besides 16-mm. producers not having the necessary capital at present to produce pix with the scope and grandeur of Hollywood, Knighton pointed out that the major studios protect their product from any such competition. Most majors today sell their product to 16-mm. distribs, but only when it is at least 18 months to two years old. Even then, Knighton said, the majors stipulate in their contracts with the narrow-gauge distrib that he must obtain the studio's permission before renting the film to a customer. In this way the studios make certain that rental of the film for theatrical use is confined to localities that cannot compete with the 35-mm. houses.

Exhib, too, has a controlling hand in the present exhibition of 16-mm. pix, according to Knighton. If a 16-mm. roadshow man wants to bring a film into a town and charge admission, he must first get permission from the town's Chamber of Commerce. Most exhibs are members of their respective chambers and, if they think the narrow-gauge showman will infringe on their profits,

(Continued on page 22)

Agatha in Spades

Newark, Nov. 20.

Duplicate openings have Newark critics groggy. Local film preem of "And Then There Were None" at RKO Proctor's coincided with staging of "10 Little Indians" as Newark Playhouse's first legit attraction (Nov. 12).

Afternoon and evening doses of Agatha Christie story produced some funny results on local drama pages, as virtually duplicate reviews appeared.

Par's 3d Quarter Up to $5,354,000

Earnings of Paramount for the third quarter ended Sept. 29 last is estimated at $5,354,000 after interest and all charges, including estimated provision for taxes. This amount includes $1,270,000, representing Par's direct and indirect net interest as a stockholder in combined undistributed earnings for the quarter of partially owned non-consolidated subsids. Earnings for the same quarter in 1944 were estimated at $4,581,000.

For the first nine months of this year Par places its estimated earnings at $13,841,000, including $2,868,000 as its share of undistributed earnings of partially owned non-consolidated subsids, this comparing with earnings for same period in 1944 of $12,476,000.

The $13,841,000 of estimated earnings for the first three quarters this year represent $3.69 per share on outstanding common stock. At the board meeting held Thursday (15), when estimated earnings were announced, the regular quarter common stock dividend of 50c. per share was declared, payable Dec. 21 next to holders of record on Nov. 30.

Directorate also authorized the retirement at par of the remaining $3,000,000 in outstanding 3% debentures due from 1952 to 54. This will bring retirement total of interest-bearing obligations of company to $9,000,000, leaving $7,000,000 outstanding. Company plans to continue its debt reduction program in 1946.

'THE VERDICT' ON THIS ONE IS NO PRODUCTION

Hollywood, Nov. 20.

Illness of star Sydney Greenstreet and of director Don Siegel caused shutdown of Warners' "The Verdict." Actor is ill with severe bronchial infection and under an oxygen tent at home.

Siegel, stricken with influenza over weekend, is confined to home under doctor's care

Astor's Danny Kaye 'Man' A B'way Wonder at B.O.

In just one engagement, its 21-week run at the Astor, New York, which ended three weeks ago, "Wonder Man" grabbed a gross rental of $440,000, which in former years was as much and more than a lot of pictures got in the entire domestic market. This is an average of nearly $21,000 a week.

While the average weekly rental does not compare with various other pictures in larger houses, the 440G establishes a record for any picture that has played an engagement of as much as 21 weeks. Sam Goldwyn produced "Wonder Man" for RKO release.

CRUMP RETURNS TO WB

Hollywood, Nov. 20.

Owen Crump, back at Warners after 3½ years in the Army, will produce "Tomorrow Is Another Day" as his first civilian chore.

As a lieutenant-colonel in the Army Air Forces, Crump was decshordly, when the latter is expected work in Germany.

L. A. to N. Y.

Tom W. Bailey.
Travis Banton.
Jack Carson.
Maj. Melvyn Douglas.
Mrs. Gus Edwards.
Henry Ginsberg.
Arnold Grant.
Al Grossman.
Julian Johnson.
John Joseph.
Edwin Knopf.
Walter Lantz.
William W. Meiklejohn.
Eddie Moran.
Paul Raibourn.
Carlos Ramirez.
Rise Stevens.
Erich von Stroheim.
Morton Thompson.
Manny Wolfe.
Mrs. Adolph Zukor.

N. Y. to L. A.

Benedict Bogeaus.
Frank Capra.
Earl Carroll.
Joseph H. Hazen.
Dorothy Kilgallen.
Richard Kollmar.
Tom McKnight.
Bill Murray.
Beryl Wallace.

SAILINGS

(London to N. Y.)

Agnes DeMille.
William Dover.

THE WAR DEPARTMENT PRESENTS

Our own inside story of the Pacific from Bataan to the beaches of Tokyo Bay! Every revealing foot of film shot during the shooting by over 1,000 cameramen! MacArthur, Nimitz, and their men from the start to the Atom Bomb and the Surrender!

U Handing Out Plenty Franchises To Indies In Opposish to Griffith

Dallas, Nov. 20.

As result of its ads run in several southwest newspapers offering veterans and other businessmen an opportunity to operate a theatre in a selected list of towns, the Universal Exchange here has been swamped with letters and personal visits by servicemen who are anxious to enter some type of biz.

Robert Shanks has been given a five-year franchise for U product at Brady, where he will build and operate an 800-seat house. Shanks was a captain in the Army. A store building is being converted into a theatre with a total investment in the house and property estimated at $40,000. The R. E. Griffith circuit owns and operates the Brady and Palace.

At Plainview, Price Holland will open the State soon, as a competitive situation to the Griffith group, through the Universal setup. Gene Hendon and Richard Bull have also been given a U franchise for Roswell, N. M., where they plan to operate in competition to Griffith.

The main factor behind the whole deal is that Universal has not sold its product in any of the towns where Griffith operates, and therefore offers its product and a start to anyone desiring to open a house in these situations.

Broidy, New Mono Prez, Announces Roy del Ruth To Make 3 $1,00,000 Pix

Hollywood, Nov. 20.

Steve Broidy, former veepee of Monogram Pictures Corp., was elected president to succeed W. Ray Johnston, who was named chairman of the board. Other new officers are Trem Carr, executive director in charge of production; George D. Burrows, executive veepee and treasurer; Herman Rifkin, veepee; Norton V. Ritchey, veepee in charge of foreign distribution, and Sam Wolf, secretary. In addition to the above, the board consists of William Hurlbut, Paul Porzelt, Charles W. Trampe and Arthur C. Bromberg.

Johnston's contract, which hnd five years to run, was extended five more years to 1955. Company, at its annual meeting, declared a dividend of 13¾c. per share on its preferred stock, payable Dec. 15 to shareholders of record Dec. 1.

Prexy Broidy announced yesterday (Monday) that Mono had signed Roy del Ruth to produce and direct three $1,000,000 films in the next two years. Other producers and directors are expected to be acquired by the company in line with its expansion program. Joe Kaufman, producer of the "Shadow" series at Mono, will junction as associate producer with del Ruth.

Mono announced quarterly net profits of $88,753 as the company opened its annual stockholders' meeting and semi-annual gathering of the board of directors. Profits were more than double those of the similar period last year, which amounted to $37,170.

Ken Clark on Terminal Leave; MPPDA Indef

Col. Kenneth Clark, who received the Legion of Merit medal for his services as public relations officer of the Fifth Army, was in New York last week visiting former associates in the offices of the Motion Picture Producers & Distributors of America from which he has been on leave of absence as director of public information.

Col. Clark returned to Washington over the weekend and is on terminal leave from the Army until the first of the year. Supposition is that he will return to the MPPDA office in N. Y., but, since he has not talked to Eric Johnston as yet, no definite announcement has been made about his status. After final papers for his honorable discharge are processed, Col. Clark plans to take a vacation before returning to work.

GOULDING DRAWS 'DAVID'

Hollywood, Nov. 20.

Edmund Goulding draws director chores on "Claudia and David," to be produced by William Perlberg at 20th-Fox, starting early in January.

Picture co-stars Robert Young and Dorothy McGuire.

20th's Howard Biog

Hollywood, Nov. 20.

Biography of Joseph E. Howard, "Hello My Baby," went through its first story treatment at 20th-Fox and was turned over to Lew Foster to be screenplayed for production by George Jessel. Filmusical will contain Howard's best-known songs, such as "What's the Use of Dreaming?" "Goodbye My Lady Love," "I Wonder Who's Kissing Her Now," and the title tune.

Filming will start as soon as the studio can arrange for a Technicolor commitment.

Circuit Judges See 'Ragtime Band' in St.L. Plagiarism Appeal

St. Louis, Nov. 20.

A private showing of 20th Century-Fox's "Alexander's Ragtime Band" was held here last week for Judges John B. Sanborn, St. Paul; J. W. Woodrough, Omaha, and Harvey M. Johnson, Kansas City who constitute the U. S. Circuit Court of Appeals for the Second District and who will determine whether the film company's appeal from an adverse decision in a plagarism suit will be approved.

In March, 1944, U. S. District Judge George H. Moore, in St. Louis, handed down a decision that upheld the contention of (Miss) E. Marie Cooper that the film company had used material from her novel, "Love Girl," in preparation of the flicker. The decision was made after Judge Moore had viewed the film which the defendant company asserted was based on the life of Irving Berlin and had been prepared by the songsmith, studio writers and directors. Because the appeal from Judge Moore's decision was immediately taken, the amount of damages to be awarded Miss Cooper was not fixed.

Prior to the screening for the three judges, John F. Caskey, representing the film company, argued that the company had no access to Miss Cooper's book and if any copying had been done it had been the alteration of the book by Miss Cooper after the picture was produced and distributed. Caskey also contended that certain records, introduced as evidence, showed indications they had been changed from their original form.

Miss Cooper's attorney, J. Porter Henry, listed a number of sequences from the book and picture which he asserted showed the book had been used in the preparation of the film. He stoutly asserted that neither the book nor the records were altered by anyone in anticipation a suit would be filed. The company previously stated that Henry "had no part in any . . . impropriety." A decision on the appeal is expected within eight months.

Skouras Returnees Get 4-Wk. Vacations

Managers and asst. mgs. of Skouras Theatres who are returning to New York from Army, Navy or Marine service are receiving four weeks vacation with pay before starting on their new assignments.

Lt. Douglas Netter, Navy, discharged Nov. 9, joining PRC home-office in junior executive sales capacity early in December. He's son of Leon Netter, Paramount Theatres, v.p. Before going into service, Netter assisted Eddie Hyman, himself exec assistant to Leonard H. Goldenson, v.p. in charge of all Paramount theatre operations.

Lt. Sanford B. Cohen, assistant ad production manager for 20th-Fox under Abe Goodman prior to enlisting Army, returned to civvies. In service four years.

Cpl. Edward H. Howe, Marines, son of M. D. (Doc) Howe, of 20th-Fox's h.o. exploitation department, due in N. Y. today (Wed.) after being a prisoner of the Japs for three years. He had been believed dead.

Joe Hinsky, discharged from Army after 4½ years, appointed special sales rep. for International Pictures, to handle "Tomorrow Is Forever" exclusively.

Dwan's 'Calendar' Date

Hollywood, Nov. 20.

Allan Dwan, recently signed to a producer-director contract at Republic, draws "Calendar Girl" as his first chore, starting in February.

Picture had been originally assigned to Robert North, but two other productions will keep him busy until spring. "Conover Girl," previously announced as the first job for Dwan, has been pushed back on the shooting schedule.

Chi Theatre Vandalism Up

Chicago, Nov. 20.

Battle against juve delinquency is going strong here, with Chi exhibs in there swinging against vandalism harder than they ever did during the war years. With the end of hostilities it was expected there'd be a letup in destruction to theatres on the part of kids; instead, it seems to be reaching its peak after a four-year buildup.

No figures have been compiled, but it's estimated by leading exhibs here that at least $100,000 damages have been caused by youngsters in film houses during the last few years. Seats and carpets have been cut up; fixtures have been stolen; screens have been riddled with pins till they look like waffles; smokers have caused untold damage with matches and cigarettes; sex crimes have been committed in dark houses with insufficient help to patrol them properly, etc.

As a result, most of the Loop theatres have ushers who do nothing but watch for trouble. It's gotten so bad in the nabes that most of the latter have signs in front reading, "All Children Must Pay Admission." Reason for this is that wandering mothers have been in the habit of shunting the kids off to nabe movies while they've gone gallivanting, and exhibts feel demands for admishes from kids under six will help alleviate the situation somewhat. If Ma has to shell out, they figure, she won't be so apt to unload Junior on the manager for the evening.

Friday and Saturday nights are worst of all, managers report, because kids don't have to go to school next day. Besides actual damage to property, weekend nights are also bad for customers, especially those on the first floors, who get pelted with all kinds of junk from the balconies. Saturdays and Sundays, as a result, are the worst days for janitors too, what with smears to be removed from walls, junk to be moved out, etc.

City council passed an ordinance a few weeks ago, because of the hypoed crime wave, prohibiting anyone from carrying a knife more than two inches long. Exhibs feel this'll help a little. Chi police took another step towards cleaning up the situation by initiating a school to teach policemen and women how to cope with wayward youngsters.

Believed to be the first of its kind in the country, clinic's initial class of 26 cops and cop-ettes are attending school eight hours a day during the six-day course here. Lectures and discussions on child psychology, juve law and sociology are included, with a staff of experts on teaching staff.

FRED GUIOL TO PROD. 4 OF ROACH'S DOZEN

Hollywood, Nov. 20.

Hal Roach has inked Fred Guiol to a producer-director pact, with the latter slated to turn out four of 12 films slated by Roach for production during 1946. Both Guiol and Bebe Daniels will have the same number of films and the same ticket, both working under the supervision of Roach.

Guiol, prior to the Army's taking over of the Roach lot, was a producer-director for a series of Army comedies Roach made and released through UA.

McKnight's A&C Pic

Scripter Tom McKnight, upped from writer to director-producer at Universal, will have as first production assignment the Abbott-Costello "Return of the Buck Privates."

McKnight was east last week, in and out of Washington on a quickie to check on military background matters pertaining to the pic.

Popcorn Biz Booms, Also Premiums, Despite Acute Shortage of Dishes And Glassware; Giveaways at Peak

Premium biz zis booming in New York to bigger than pre-war proportions, and the giveaway field would be even greater if the distributors could get merchandise. The fact that dishes and glassware were almost unobtainable in stores during the war has made these two gadgets exceptionally prized by patrons of houses using premiums.

In fact, this countrywide premium business has continued at such peak proportions since the war that no N. Y. distributing house will take on any new customers because dishes and glassware are not being manufactured as yet in sufficient quantities.

Patrons have been replacing missing and broken china pieces at houses still using dishware as premiums on family night. New York has lagged behind other states in this giveaway market but it is said that many theatres would be anxious to get into this field if premiums were available. Midwestern, southern and eastern states to New York's borderline continue to have giveaway nights. One of the largest N. Y. distributors reported he could use 4,000-5,000 more sets each month if they were obtainable.

Furthermore, several distributing companies are searching for distinctive novelties to take the place of premiums, currently and for the future when the neighborhood houses feel the competition of family auto rides, bowling, etc. The best kind of gadget is thought to be an audience-participation novelty, and several are being developed now.

Since most exhibs are doing top gallery biz the premiums in spots using them are retained as goodwill builders for the family trade, and they also help the weak Monday and Tuesday nights.

However, the biggest advance in the premium biz is the increased distribution of popcorn machines throughout the east, and dealers cannot meet the demand for new equipment or, in some spots, for enough popcorn. In all sections of the country, save the eastern seaboard, popcorn machines were an important adjunct to exhibition. In many sections of the country, the patrons felt that to see a movie without popcorn would be like going to the circus without peanuts. One circuit in the south was built with profits from the sale of popcorn to county fairs, baseball crowds and other theatres.

Action's '46 Slate

Hollywood, Nov. 20.

Action Pictures, indie outfit headed by William David, has lined up a 1946 production program of 12 films, one of which will be made in Mexico City.

First of the dozen will be "Death Valley," currently in preparation at California Studios, with Walter Mattox in charge of production.

Paramount Declares 50c Quarterly Divvy; 773G Net Increase

Regular quarterly common stock dividend of 50c per share, payable Dec. 21, 1945, to stockholders of record Nov. 30, 1945, was declared Thursday (15) by Paramount. All domestic consolidated subsidiary funded or bank debt, including bond issue on the Paramount bldg., New York, has now been paid in full.

The third quarter of 1945 showed an increase in net earnings of $773,000 over the corresponding period of last year and the total net earnings for the nine months ended Sept. 29, 1945, represented an increase of $1,365,000 over the same period in 1944. Estimated earnings for the third quarter ended Sept. 29, 1945, were $5,354,000, after interest and all charges, including estimated provision for all Federal normal and excess profits taxes. This amount includes $1,270,000, representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries. Earnings for the quarter ended Sept. 30, 1944, were estimated at $4,581,000, including $1,261,000 share of undistributed earnings of partially owned non-consolidated subsidiaries.

Earnings for the nine months Sept. 29, 1945, on the same basis

(Continued on page 24)

Paraguayan Nudes Nixed In Phil'y Travelog Spiel

Philadelphia, Nov. 20.

The Pennsylvania Motion Picture Censor Board last week, for the first time, ordered deletions in films to be shown by a travel lecturer. Julien Bryan declared he would show pix at the Academy of Music next Friday (23) just as they are—sans deletions, on the grounds that the censors' objections were "silly" and that he didn't believe the board had the right to censor his pictures in the first place. The pictures are about life in Paraguay.

Said Bryan: "There is nothing offensive or immoral in them."

Mrs. Edna Carroll, chairman of the board, however, declared that the deletions were ordered because of "undue nudity" in the films.

"Customs that are accepted in Paraguay are not accepted in America," she said. "Women do not expose their breasts here. Even Dorothy Lamour doesn't get away with that."

She said that Bryan would be prosecuted within the full extent of the law if he "tries to get away with anything." The law provides for fines, prison sentences up to a year and confiscation of films for violations of the censorship code.

Walter D. Everest, publicity man for Bryan, pointed out that similar pictures were used in the National Geographic Magazine.

"Pictures of that kind—showing native life in remote places—don't corrupt the readers of the National Geographic and other scientific journals; it would seem strange that they would corrupt the morals of Academy of Music audiences," he said.

Mayer on the Lam

Arthur Mayer, operator of the Rialto, N. Y., and assistant to chairman Basil O'Connor, of the American Red Cross, leaves Tokyo Dec. 1 for the Philippines to make a survey of that territory for the R. C.

After that he will embark for home, with plans to be in New York for Christmas.

BINGO BANGING MPLS.; REAL THREAT TO B.O.

Minneapolis, Nov. 20.

Commercial bingo has gotten out of hand here since operation of the game was authorized by the city council under a recent state law, police authorities declare. It's essential, they say, that the city council enact another ordinance eliminating the racketeering resulting from the original ordinance.

A number of bingo clubs are operating in the loop and drawing crowds of from 300 to 1,000 daily. Most patrons are women, and real opposition is being provided for the movie houses, it's declared.

Police Chief C. J. Tierney, of St. Paul, calling attention to the situation here, says he has been informed "some Kansas City operators are making $5,000 a week in Minneapolis" running bingo games. Several of the local clubs are elaborately equipped.

Tierney has asked the St. Paul city council to deny the application of an American Legion post to operate bingo games here. It's charged that only a small percentage of profits goes to charity. Games here run 12 hours a day, six days a week. The proposed new local ordinance would limit playing of the game to once a week on the premises of the sponsoring organization.

Farrow Plans British Trip

Hollywood, Nov. 20.

John Farrow will hop to London as soon as he winds up two commitments at Paramount, to supervise a film training program for the British Navy.

Currently Farrow is directing "Easy Come, Easy Go," and will start work on "California" next week.

FALLEN ANGEL

Big is the word for its performance at first dates—including Dallas, Kansas City, Cincinnati and Baltimore!

THE DOLLY SISTERS

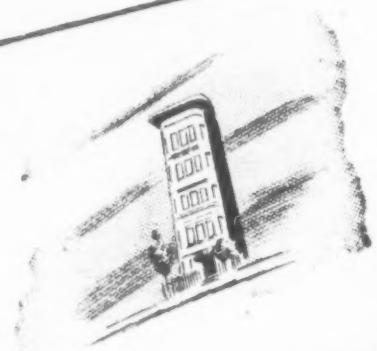
In Technicolor

1st week, Roxy, New York, hits super-sensational pace that has set new records in Chicago—and everywhere!

THE BOXOFFICE SAYS IT OVER & OVER

Of course, they're from the

LET'S FINISH THE JOB! VICTORY LOAN!



THE HOUSE ON 92nd STREET

Set new all-time record in 25 RKO houses in New York! And it's a consistent record-smasher from coast to coast!

Rodgers and Hammerstein's

STATE FAIR

In Technicolor

Its songs fill the air! Its enchanting boxoffice entertainment rolls up a new high in nationwide hold-overs!

ALL OVER

the BIGGEST Figure in the Industry 20th Century-Fox

Saratoga Trunk

Warner Bros. release of Hal B. Wallis production. Stars Gary Cooper, Ingrid Bergman; features Flora Robson. Directed by Sam Wood. Edna Ferber's novel adapted by Casey Robinson; music, Max Steiner; camera, Ernie Haller, Lawrence Butler; editor, Ralph Dawson; sets, Fred MacLean; music director, Leo F. Forbstein; asst. director, Phil Quinn. Opens indef run today (Nov. 21, '45) at Hollywood, N. Y. Running time, **135 MINS.**

Col. Clint Maroon ..... Gary Cooper
Clio Dulaine ..... Ingrid Bergman
Angelique ..... Flora Robson
Cupidon ..... Jerry Austin
Bartholomew Van Steed ..... John Warburton
Mrs. Coventry Bellon ..... Florence Bates
Augustin Haussy ..... Curt Bois
Rescue Bean ..... John Abbott
Mme. Clarissa Van Steed ..... Ethel Griffies
Mrs. Porcelain ..... Marla Shelton
Mrs. Nicholas Dulaine ..... Helen Freeman
Charlotte Dulaine ..... Sophie Huxley
Monsieur Egue ..... Fred Essler
Raymond Soule ..... Louis Payne
Miss Diggs ..... Sarah Edwards
Grandmother ..... Adrienne D'Ambricourt
Guilia Forosini ..... Jacqueline DeWitt

"Saratoga Trunk" packs plenty of b.o. shekels for everybody. A cinch for the exhibitors, it is made-to-order film fare at a time when pure escapism is worth its weight in marquees. With Gary Cooper, Ingrid Bergman, Flora Robson in the Edna Ferber bestseller, it's a surefire boxoffice parlay.

Story has color, romance, adventure, and not a little s.a. Miss Bergman is the beautiful albeit calculating Creole, and Gary Cooper is very effective in the plausible role of a droll, gamblin' Texan who has the romantic hex on the headstrong Creole. Flora Robson is capitally cast as her body-servant and Jerry Austin does a bangup job as the dwarf who, with the mulatto servant, make a strange entourage.

The 1875 period, and the New Orleans and Saratoga locales, combine into a moving story as Miss Bergman returns from Paris to avenge her mother's "shame." That this is a spurious sentimentality, considering she was born out of wedlock, and her father's family sought to banish her virtually to France, is beside the point. Miss Bergman, as fetchin a brunet (wig), as in her natural lighter tresses, takes command in every scene. She sparks the cinematurgy, a vital plus factor considering Cooper's laconic personation, and the sultry reticence of her two curious servants.

Despite the longish footage (135 mins.), Casey Robinson's adaptation and the Sam Wood's direction have injected pace and gusto. For one thing, the Ferber yarn is meaty and moving. The two major geographical segments—her native N. O. and the fertile Saratoga, during the July-August season, where Miss Bergman comes to snare a tycoon (but winds up with Cooper, of course)—are replete with basic action and never pall.

Long before Hal Wallis left Warners to become an independent producer (Par), he put "Saratoga Trunk" into the can. This is another of the several big WB pix which our GIs have seen overseas as long ago as two years. The wisdom of the Warner plant in timing its general entertainment release now, after all the war-themed, patriotic and the other purposeful pix were first released, is fully manifest. "Trunk" is timeless; in fact, the clever sets and costumes do much to re-create a period for the postwar film fan which is highly refreshing.

While the top quartet dominate, Wallis and Wood have done a corking job with the other roles, ranging from the hard-bitten New Orleans clan to the dilettante Saratoga set, not forgetting the showdown fisticuffs for the strategic Saratoga trunkline which climaxes the melodramatics. *Abel.*

They Were Expendable

Metro release of Capt. John Ford production. Stars Robert Montgomery and John Wayne; features Donna Reed, Jack Holt, Ward Bond, Marshall Thompson, Paul Langton, Leon Ames, Donald Curtis, Arthur Walsh, Harry Tenbrook, Charles Trowbridge and Robert Barrat. Directed by Ford and Capt. James C. Havens, USMCR; associate producer, Cliff Reid; based on book of same name by William L. White; adaptation, Frank Wead, Comm., USN (Ret.); editors, Frank E. Hull and Douglas Biggs; camera, Lt. Comm. Joseph H. August, USNR; special effects, A. Arnold Gillespie. Previewed in N. Y. Nov. 7, '45. Running time, **135 MINS.**

Lt. John Brickley ..... Robert Montgomery
Lt. (j.g.) "Rusty" Ryan ..... John Wayne
Lt. Sandy Devyss ..... Donna Reed
General Martin ..... Jack Holt
"Boats" Mulcahey, C.B.M. ..... Ward Bond
Ens. "Snake" Gardner ..... Marshall Thompson
Ens. "Andy" Andrews ..... Paul Langton
Major James Morton ..... Leon Ames
Seaman Jones ..... Arthur Walsh
Lt. (j.g.) "Shorty" Long ..... Donald Curtis
Ens. George Cross ..... Cameron Mitchell
Ens. Tony Allen ..... Jeff York
"Slug" Malloy, T.M. 1c ..... Murray Alper
"Squarehead" Larsen, SC 2c ..... Harry Tenbrook
"Doc" ..... Jack Pennick
"Benny" Lesser, ST 3c ..... Alex Havier
Admiral Blackwell ..... Charles Trowbridge
The General ..... Robert Barrat
Elder Tompkins, M.M. 2c ..... Peter Kellogg
Ens. Brant ..... Tim Murdock
"Ohio" ..... Louis Jean Heydt
"Dad" Knowland ..... Russell Simpson
Army Doctor ..... Vernon Steele

"They Were Expendable," dealing with the Japs' overrunning of the Philippines, primarily concerns the part played by the U. S. torpedo boats in their use against the Japs. Produced and photographed excellently, it's highly interesting if too long. Regardless of any actual or supposed reaction against war films, this one is virtually certain to go over big. It has as a boxoffice asset the fact that the book on which it's based was a bestseller. Also, it's the first pic for Robert Montgomery since he was mustered out of the Navy, with which he served as a lieutenant-commander.

Metro acknowledges the cooperation it received from the Navy, Army, Coast Guard and Office of Strategic Services in producing "Expendable."

Montgomery and his buddy, John Wayne, are naval lieutenants in command of P-T boats. Montgomery from the start has faith in the little destroyers but Wayne is slow to appreciate the value of "a piece of soap in a tub of water," as he terms them.

While the squadron of P-T tubs stationed at Manila Bay prior to Pearl Harbor were looked upon doubtfully by naval officers there, invasion by the Japs gave them their chance to show what they could do. Most of the rest of the picture vividly portrays the big job the little boats did, winding up with orders to Montgomery and Wayne, plus two P-T ensigns, to return to the U. S. to train other P-T crews for the bigger job that was ahead.

The battle scenes in which the P-T's go after Jap cruisers and supply ships were exceptionally well directed and photographed. Capt. John Ford of the U. S. Naval Reserves was aided by James C. Havens, captain of the U. S. Marine Corps Reserves, on the direction. Running time of 135 minutes could have been cut way down.

Love interest is built around Wayne and an Army nurse, played appealingly by Donna Reed. It develops at an early stage in the running but then is dropped as Wayne and Miss Reed lose each other through assignments that separate them.

Montgomery and Wayne dominate among cast members, of which there are many, most important of the support being Jack Holt, Ward Bond, Marshall Thompson, Paul Langton, Donald Curtis, Harry Tenbrook, Charles Trowbridge, Robert Barrat and Russell Simpson. *Char.*

What Next, Corporal Hargrove?

Hollywood, Nov. 14.

Metro release of George Haight production. Stars Robert Walker and Keenan Wynn; features Jean Porter, Chill Wills, Hugo Haas, Wm. "Bill" Phillips. Directed by Richard Thorpe. Story and screenplay by Harry Kurnitz; based on characters created by Marion Hargrove; camera, Henry Sharp; editor, Albert Akst; special effects, A. Arnold Gillespie and Warren Newcombe; technical advisor, Richard L. Tryon, Capt., Field Artillery, A.U.S. Trueshown at Village theatre, Westwood, Cal., Nov. 9, '45. Running time, **95 MINS.**

Corp. Marion Hargrove ..... Robert Walker
Pvt. Thomas Mulvehill ..... Keenan Wynn
Jeanne Guidoc ..... Jean Porter
Sergeant Cramp ..... Chill Wills
Mayor Guidoc ..... Hugo Haas
Bill Burk ..... Wm. "Bill" Phillips
Marcel Vivin ..... Fred Essler
Joe Lupot ..... Cameron Mitchell
Curtis ..... Ted Lauderdale
Nelson ..... Dick Hale
Ellerton ..... Arthur Walsh
Gilly ..... Maurice Marks
Captain Drake ..... Paul Langton
Sergeant Hill ..... James Davis
Lieutenant Morley ..... John Carlyle
Major Kingby ..... Walter Sande
Captain Parkson ..... Theodore Newton
Lieutenant Dillon ..... Robert Kent
Sergeant Staple ..... Matt Willis
Chaplain Mallowy ..... Richard Bailey

Central characters that sparked Metro's original "Hargrove" feature have been brought back for another round of laugh-making in "What Next, Corporal Hargrove?" This venture takes Hargrove and his buddies overseas to Europe to make a shambles of regulations and discipline for the mirth of film audiences. Business prospects are solid in all situations.

Robert Walker and Keenan Wynn are again teamed as Hargrove and the larceny-minded Mulvehill, respectively. Although the background is war, there's nothing serious about the antics, even if there is an occasional bit of pathos. Richard Thorpe's direction plays it strictly for broad chuckles and punches them home. First rate production mounting is dealt out by George Haight.

Walker and Wynn, the incorrigibles of their artillery division, run the scale from garbage detail to heroes—and back to their original positions. Walker, wearing his corporal stripes seriously, although precariously, is in charge of an artillery truck stranded in the mud of France. Boys try a shortcut to catch up with their unit. They enter a French village as the first American soldiers and become heroes of the villagers. With that adventure resolved successfully, the next mixup finds them in Paris by error, with resulting M.P. trouble. Wynn's glib tongue saves the day, temporarily, but busts up the team's friendship until Walker and the touch top sergeant combine to save Wynn from charge of desertion as the unit prepares to move on without him. Boys wind up again in the ditch to bring the film to a close on its original situation.

The Harry Kurnitz script, based on the original Marion Hargrove characters, is full of little incidents, dialog, etc., that are calculated to maintain full interest. Another production achievement is in the casting. The actors portraying soldiers look like GIs and not like actors.

Jean Porter makes a pert French mayor's daughter with a yen for Walker. Chill Wills is excellent as the top sarg. Hugo Haas, the mayor; Wm. "Bill" Phillips, Fred Essler, Cameron Mitchell, Paul Langton, John Carlyle, Walter Sande, Theodore Newton, Robert Kent, Richard Bailey and others turn in expert support.

Camera work, special effects and other technical functions are first rate. *Brog.*

Miniature Reviews

"Saratoga Trunk" (WB). Gary Cooper - Ingrid Bergman - Edna Ferber a surefire boxoffice parlay for boffo biz.

"They Were Expendable" (M-G). High-budget war film, marking return to films of Robert Montgomery; big b.o.

"What Next, Corporal Hargrove?" (M-G). Hilarious boxoffice comedy sequel depicting a soldier's adventures in Europe.

"Too Young to Know" (WB). Appealing story of young love against war background that carries general interest.

"San Antonio" (Color; Songs) (WB). Lavishly produced western built along traditionally-hoary lines; will probably sell.

"Mexicana" (musical) (Rep). Mildly diverting tune film with Latin background; Will do okay biz.

"The Daltons Ride Again" (U). Solid boxoffice western.

"The Last Chance" (Swiss-made) (Metro-Praesens). Excellent foreign film should do well at all U. S. b.o.'s.

"Border Badmen" (PRC). Routine Buster Crabbe western.

"Dangerous Intruder" (PRC). Fair thriller item for the dual market.

"Shadow of Terror" (PRC). Well-paced meller about the atomic bomb.

Too Young to Know

Hollywood, Nov. 13.

Warner Bros. release of William Jacobs production. Stars Joan Leslie, Robert Hutton; features Dolores Moran, Harry Davenport, Rosemary DeCamp. Directed by Frederick de Cordova. Screenplay, Joe Pagano from story by Harlan Ware; camera, Carl Guthrie; music, R. Rocafield; editor, Folmer Blangsted. Trueshown at studio Nov. 9, '45. Running time, **86 MINS.**

Sally Sawyer ..... Joan Leslie
Ira Enright ..... Robert Hutton
Patsy O'Brien ..... Dolores Moran
Judge Boller ..... Harry Davenport
Mrs. Enright ..... Rosemary DeCamp
Mrs. Wellman ..... Barbara Brown
Johnny Cole ..... Robert Lowell
Mr. Enright ..... Arthur Shields
Major Bruce ..... Craig Stevens
Lieut. Yates ..... Don McGuire
Tommy ..... Dick Erdman
Jimmy ..... Robert Arthur
Lieut. Peal ..... Johnny Miles
Transport Pilot ..... Larry Thompson
Mary ..... Dorothy Malone
Party Guests ..... Angela Greene, Ramsay Ames, Betty Brodel, Pat Clark, John Compton, John Sheridan, Sid Chaffen, Larry Rio

"Too Young to Know" is a warm, appealing picture with a cast of young names. Boxoffice drag, while not sock, will be good, particularly in situations outside the few top key spots. Playing is excellent, the production well-mounted, and the direction smooth, all of which adds to the credit side. Pic marks film directorial bow of Frederick de Cordova, former stage director and lately film dialog director. He garners a good first credit.

Timely background is used to display plot of the misunderstandings of young love. Story is often moving and always warm as directed by de Cordova and played by the cast, headed by Joan Leslie and Robert Hutton. Both lead's fit their assignments well and troupe to advantage.

Story opens just prior to Pearl Harbor with the marriage of Miss Leslie and Hutton, both teen-agers. Adjustment difficulties make life together a series of battles before Hutton walks out in anger. Three years later Hutton, now an AAF captain fighting Japs over China, runs into a friend of his former wife, finds there has been a divorce and the birth of a son. He also learns his wife had given the child up for adoption immediately after birth. He returns home on leave, intent on finding his son. An understanding judge finally brings the couple together again and helps them regain custody of the child.

Dolores Moran shows up well as the shallow girl friend of Miss Leslie. Harry Davenport does his usual dependable work as the judge. Rosemary DeCamp and Arthur Shields as Hutton's parents, Robert Lowell, Craig Stevens, Don McGuire and others turn in excellent support.

William Jacobs' production supervision has given good mounting for his medium budget allotment to the Jo Pagano script, adapted from Harlan Ware's Saturdaypost story of same title. Camera work of Carl Guthrie, special effects by Edwin DuPar and other technical functions are craftsmanly. *Brog.*

EXHIB'S FATAL ACCIDENT

Denver, Nov. 20.

Tom Berta, 56, city manager for Fox Intermountain Theatres in Rock Springs, Wyo., was killed in an auto collision two miles east of Rock Springs Friday (16).

San Antonio

(COLOR; SONGS)

Warner Bros. release of Robert Buckner production. Stars Errol Flynn, Alexis Smith; features S. Z. Sakall, Victor Francen, John Litel. Directed by David Butler. Screenplay, Alan LeMay, W. R. Burnett; music, Max Steiner; color director, Natalie Kalmus; editor, Irene Morra; camera, Bert Glennon. Trueshown N. Y., Nov. 15, '45. Running time, **110 MINS.**

Clay Hardin ..... Errol Flynn
Jeanne Starr ..... Alexis Smith
Sacha Bozic ..... S. Z. Sakall
Legare ..... Victor Francen
Henrietta ..... Florence Bates
Charley Bell ..... John Litel
Roy Stuart ..... Paul Kelly
Capt. Morgan ..... Robert Shayne
Pony Smith ..... John Alvin
Cleve Andrews ..... Monte Blue
Colonel Johnson ..... Robert Barrat
Ricardo Torreon ..... Pedro de Cordoba
Lafe McWilliams ..... Tom Tyler
Hymie Rosas ..... Chris-Pin Martin
Sojer Harris ..... Charles Stevens
Stage Coach Driver ..... Doodles Hanneford
Entertainer ..... Doodles Weaver
Joey Simms ..... Dan White
Rebel White ..... Ray Spiker
Al Hill ..... Hap Winters
Hawker ..... Harry Cording
Poker Player ..... Chalky Williams
Tip Brice ..... Wallis Clark
Roper ..... Bill Steele
Henchmen ..... Allen E. Smith, Howard Hill
Specialty Dancer ..... Arnold Kent

Here's a picture that will probably make dough. It's a western in the old, old tradition. Its story has been told many a time before but the prairie schooners that tickled the vets of World War I, when those heroes were very young, never had fetching Technicolor. Nor did they have fetching Alexis Smith in gorgeous costume. For that matter, those oldies never cost a fraction of the million or so that this one must have set the Warner Bros. back. So it's fair to assume that the oldtimers will come to see it with a feeling of nostalgia, the kids will eat it up, and the in-between generations will have a refresher course in pure, unadulterated grass-root stuff for auld lang syne.

In forsaking both modern social significance and art for this excursion into days of yore, the story-tellers cooked up what might well be some genuine history about the way in which one lone, honest hombre defeated the hordes of evil gathered in San Antonio (Texas) during the middle of last century. Errol Flynn looks and acts right handsome as that hero, Paul Kelly and Victor Francen earn their villainous hisses, Miss Smith walks through the business beautifully, S. Z. "Cuddles" Sakall is funny as the luscious dame's manager, and the furniture in that saloon at San Antonio, where the final battle starts, gets smashed with breath-taking thoroughness.

Old Texans may flinch and think their shrine was desecrated when some of the shooting is taken smack into the Alamo. But the producers were riding hard and couldn't stop to think of every nuance—at least not until an hour and 50 minutes had passed on the screen. By that time it's all over—and the Warners can count the shekels on the black side of the ledger. *Cars.*

Mexicana

Hollywood, Nov. 17.

Republic release of Alfred Santell production. Stars Tito Guizar and Constance Moore; features Leo Carrillo, Howard Freeman, Steven Geray, Estelita Rodriguez, Jean Stevens. Directed by Alfred Santell. Screenplay, Frank Gill, Jr.; camera, Jack Marta; editor, Arthur Roberts; songs, Gabriel Ruiz and Ned Washington; orchestral arrangements, Joseph Dubin; musical director, Walter Scharf. Previewed in RCA projection room, Hollywood, Nov. 16, '45. Running time, **83 MINS.**

"Pepe" Villarreal ..... Tito Guizar
Alison Calvert ..... Constance Moore
Esteban Guzman ..... Leo Carrillo
Lupita ..... Estelita Rodriguez
Beagle ..... Howard Freeman
Laredo ..... Steven Geray
Bunny ..... Jean Stevens
St. Luke's Choristers
Peter Meremblum Junior Orchestra

"Mexicana" can expect okay returns. Republic has backed production numbers with lavish budget, giving the 11 tunes a dressy background. As usual with a musical, story counts for little, but there's enough chuckles sprinkled in between the songs to keep the pace fairly diverting and an audience amused.

The score contains eight original numbers and three that have been out for some years. Majority of singing falls to Tito Guizar and Constance Moore, both doing excellently. Miss Moore takes three songs and Guizar five. A mixed chorus does a travelog piece tagged "See Mexico"; the St. Luke Choristers "The Children's Song," while remaining number, a fiery piece titled "Lupita," goes to Estelita Rodriguez. Ned Washington and Gabriel Ruiz did the cleffing on seven of the originals and Walter Scharf collabbed with Washington on the eighth, "Somewhere There's a Rainbow."

Standout among the production numbers is the silhouet dance performed as a backdrop for Miss Moore's vocalling of "Heartless." Other dressup values grab an "A" rating also under Nick Castle's musical staging.

Story reveals Guizar as the Sinatra of Mexico, beset by Latin bobbysockers. He plots a phoney marriage to make his fans ease off, and picks Miss Moore, American musical comedy star who is to star with him in a Mexican musical. Gal decides he's a conceited crooner and their antagonism and misunderstandings create the plot complications. It's all trite but sufficient to carry things along.

Main comedy interest goes to Leo Carrillo and Howard Freeman, as the managers of the two stars; Jean Stevens as Miss Moore's companion, and Estelita Rodriguez, Latin singer-dancer who has a yen for Guizar. Steven Geray enacts role of a conductor to complete the small cast. *Brog.*

The Daltons Ride Again

Hollywood, Nov. 14.

Universal release of Howard Welsch production. Features Alan Curtis, Lon Chaney, Kent Taylor, Noah Beery, Jr., Martha O'Driscoll, Jess Barker, Thomas Gomez, John Litel. Directed by Ray Taylor. Screenplay by Roy Chanslor and Paul Gangelin; added dialog by Henry Blankfort; camera, Charles Van Enger; editor, Paul Landres. Previewed at Universal City, Cal., Nov. 13, '45. Running time, **72 MINS.**

Emmett Dalton ..... Alan Curtis
Bob Dalton ..... Kent Taylor
Grat Dalton ..... Lon Chaney
Ben Dalton ..... Noah Beery, Jr.
Mary ..... Martha O'Driscoll
Jeff ..... Jess Barker
McKenna ..... Thomas Gomez
Graham ..... Milburn Stone
Bohannon ..... John Litel
Wilkins ..... Walter Sande
Sheriff ..... Douglass Dumbrille
Mrs. Walters ..... Virginia Brissac

Action-packed outdoor melodrama has plenty to offer fans who like film entertainment rough and raw with a western flavor. Pic has enough production values and robust elements to give it a good rating for any but the de luxe situations, and should play well all down the line. Action emphasis and neat results make up for lack of boxoffice weight among the cast names, although all are familiars.

Footage contains spectacular chases and gunfight. Plot makes no attempt to glorify the criminal exploits of the Dalton brothers, but does offer an explanation for the cause of the outside-the-law adventures with which the film is concerned.

There's a romance angle carefully handled between Martha O'Driscoll, daughter of a western publisher, and Emmett Dalton, played by Alan Curtis. She and Curtis meet while the boys are preparing to renounce a life of crime and make their future way in the Argentine. Standard western formula enters when boys stop over to aid an old friend, about to be the victim of a land-grab plot. The railroad's coming through the valley and a land company, with advance notice, is foreclosing on all property. Company makes it difficult for ranchers to meet their notes and those that can are rubbed out. The Daltons save the widow of their friend, hide out and are accused of assorted depredations which are the work of the land company gang. Curtis, with Miss O'Driscoll's promise to wait, decides to give himself up and get square with the law. Additional crimes with which he and his brothers are accused put him on the spot but they dig up evidence against the other crooks and Curtis is ready to accept whatever the law hands out so his romance can have smooth sailing.

Curtis, Lon Chaney, Kent Taylor and Noah Beery, Jr., make a sturdy foursome as the brothers. Miss O'Driscoll also appears to advantage. Others helping along include Jess Barker, Thomas Gomez, as the drunkard who's really the brains of the land-grab; John Litel, Milburn Stone, Walter Sande, Douglass Dumbrille and Virginia Brissac.

Ray Taylor's direction gears every element for forthright action, and Howard Welsch's production backs it with good values. Camera work by Charles Van Enger and editing are equally good. *Brog.*

The Last Chance

(SWISS-MADE)

Metro International release of L. Wechsler (Praesens) production. Stars E. G. Morrison, John Hoy, Ray Reagan; features Luisa Rossi, Romano Calo, Therese Giehse. Directed by Leopold Lindtberg. Screenplay, Richard Schweitzer; camera, Emil Berna; editor, Herman Haller; score, Robert Blum; English titles, Herman Weinberg. Trueshown in N. Y., Nov. 14, '45. Running time, **105 MINS.**

Major Telford ..... E. G. Morrison
Lieut. Halliday ..... John Hoy
Sergt. Braddock ..... Ray Reagan
Tonina ..... Luisa Rossi
An Innkeeper ..... Odoardo Mosini
A Carrier ..... Giuseppe Geleati
Priest ..... Romano Calo
Muzio ..... Timo Erler
Swiss Lieutenant ..... Leopold Biberti
Military Doctor ..... Sigfrit Steiner
Frontier Guard ..... Emil Gerber
Frau Wittels ..... Therese Giehse
Bernard, her son ..... Robert Schwarz
Madame Monnier ..... Germaine Tournier
Hillel Sokolowski ..... M. Sakhnowsky
Chanele, his niece ..... Berthe Sakhnowsky
The Professor ..... Rudolf Kampf
A Dutchman ..... Jean Martin
A Dutchwoman ..... Gertrudien Cate
A Yugoslav Worker ..... Carlo Romatko

The Swiss have turned out another fine picture in "The Last Chance." Second in the list of Swiss-made films released in this country ("Marie-Louise," the first, also via L. Wechsler, and reviewed last week), it demonstrates that the knack of excellent picture-making isn't confined to Hollywood. Lack of marquee names, plus the foreign dialog, will prove a drawback in most runs but word-of-mouth should help considerably at the boxoffice.

Purchased by Metro International, Metro execs thought "Chance" so good that M-G is giving it nationwide distribution by including it in one of the regular blocks. Film has all the elements of fine acting, production and direction demonstrated by producer L. Wechsberg in

(Continued on page 18)

Final Witness Called in Govt. Suit With Oral Arguments Set For Jan. 15

The Government's anti-trust suit against the major motion picture companies officially closed at 5:10 p.m. yesterday (Tuesday) in N. Y. federal court, with Judge Learned Hand setting Jan. 15 as the date for oral arguments on answering briefs.

After introduction of documentary data in the closing minutes of the trial, Judge Hand asked Government prosecuting attorney Robert L. Wright when he would be ready with briefs to be submitted to the defendants. After discussion with defense counsel, former Judge Joseph M. Proskauer, Warner Bros. trial counsel, informed the court that the film companies would need three weeks in which to prepare their answers. The court directed that Government briefs be submitted to the defendants on Dec. 15, and on Jan. 7 all the defendants were to submit answering briefs to the U. S. attorney.

Edward C. Raftery, prez of United Artists, and also Universal's trial counsel, was the last witness for the defendants Tuesday. Coincidentally, yesterday (Tues.) was the fifth anniversary of the signing of the consent decree which became effective Nov. 20, 1940.

As the Government anti-trust suit against the major film companies neared the end, there was a general opinion, based on various implications already indicated by the bench, that it would not be entirely improbable that a modified consent decree ruling may be the final decision in the six-week-old trial.

The court recognized that the film industry was a very complicated one and that various problems besetting it could not easily be resolved.

The indications are that if a modified decree was handed down the defendants would be satisfied.

Show Film Earnings

Prosecuting asst. U. S. attorney-general Robert L. Wright introducer charts showing the earnings of top notch films, during 1943-1944, in cities of over 1,000,000 population, on first runs; in cities of 200,000 to 1,000,000 population, etc.

John W. Davis, Loew's counsel, objected to the charts which were allowed to be entered into the record, on the ground that they were misleading. Charts had shown that in Manhattan, Loew's received a 100% film rental for first runs from affiliated theatres, whereas the 100% was obtained from Loew's theatres.

Charts submitted by Wright tried to show that affiliated theatres get all preferences and the independent exhibitors were discriminated against. Wright also introduced summaries based on data asked for by the Government relating to 1939, which showed that in Atlanta, Kansas City and Philadelphia, affiliated theatres received playdates on all pix.

Charts submitted were tabulations which showed supplemental schedules in the 92 cities cited by the Government where alleged monopolies existed. Corrected schedules showed a split of defendants' features during the 1943-1944 season. These charts were also entered subject to correction. Charts showed the playoff of films in defendants' affiliated theatres and independent theatres.

The summaries, Wright stated, were self-explanatory. Charts showed that, in Atlanta, Columbia played 100% independents. All charts submitted by Wright were accepted with the stipulation that they are subject to correction.

Defense counsels pointed out, in objecting to the charts showing the first, second and third runs, asserting that all or the bulk of the revenue came from theatres owned by the "big five" in those areas.

Wright admitted, after much discussion, that the three cities named were about the only ones where all theatres are controlled by defendants' subsidiaries.

Earlier, during discussion on the clearance charts submitted by Wright, Judge Hand directed a comment at Wright: "You're coming back to your persistent argument that clearance is inherently wrong, but it is necessary."

Lt. Borwick on Stand

Army Lt. Peter Borwick, former Government statistician, again testified for the Government. Wright introduced charts and tabulations, which defense counsel corrected, as to first-run files at affiliated and unaffiliated theatres in the 92 cities, which showed that the defendants'

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Old Professor Kyser Chucks in Bond Pitch Despite Official Nix

Sioux Falls.

Editor, VARIETY:

In a recent VARIETY issue, I noticed the unfavorable reaction, from many, to the cancelled Bond Special trains from Hollywood. In one article it was noted that in spite of these cancellations Joe E. Brown and Kay Kyser were quick to offer their services wherever possible.

To show what Kyser has done, I'd like to relate our experience in connection with his efforts on behalf of the current Victory Loan drive. Kyser was scheduled to appear at the local Army Air Base for his regular Wednesday evening network broadcast for Army personnel. I called his manager after an appearance at Vaughan General hospital in Chicago and told him of our desire to have him help in a local promotion in the bond drive.

We had set up all of the grade school students, above the fifth grade, into competitive teams. Cash prizes, ice cream parties and free theatre tickets had been offered as incentive prizes for outstanding classes and students. It was the first time such a plan had been attempted in this area, and naturally we were anxious about it. We had established a goal of $340,000 for 3,400 grade school and high school students. We were hoping we could get Kyser to give us a push right in the middle of the drive.

Wednesday Kyser showed up on schedule, to the minute, for a luncheon meeting with me and asked what we wanted him to do. He agreed to every detail instantly. I took him to the local high school where 1,750 students were waiting, and without even as much as five minutes' preparation, he had the student assembly tearing the roof off one minute and as quiet as a mouse for his serious talk the next. Even though a rehearsal for his network show was scheduled for a few minutes after the conclusion of his talk at the high school, he waited to have pictures taken, showing him with the high school students up to that time of the drive, and helped us prepare a transcription to be used on the air later, addressing all the school students in the city and impressing upon them the appreciation of their help in putting over the bond drive. At the time he spoke, the students had obtained pledges for about $500,000. As his appearance came near the end of the drive, he must be credited with the enthusiasm that carried the drive in the schools to over $825,000.

Kyser also devoted time on his network show to give the students a "plug" and their total pledges to that hour. According to war bond officials in this area and Washington, this is a most outstanding record for a school participation.

Verl Thomson, KELO.

M-G HITS TOP SHOOTING PERIOD FOR SEASON

Hollywood, Nov. 20.

Production is hitting the highest speed of the year on the Metro lot, with seven features in work, three more winding up with added scenes and five ready to go before the lenses. Waiting to start are "Till the Clouds Roll By," "Fiesta," "Lucky Baldwin," "Beloved Stranger" and "Jumbo."

In work are "The Yearling," "The Green Years," "Time For Two," "Army Brat," "Holiday in Mexico," "No Leave No Love" and "Star From Heaven." Returned for added scenes are "Adventure," "Up Goes Maisie" and "Three Wise Fools."

3D OF COL.'S FILM-VODVILS

Columbia on Monday (19) completed production of the third of the current series of Film-Vodvil shorts, with Maxwell Cohn producing and Henry Foster directing.

In this onereeler are some of the top names currently starred in N. Y. nightclubs. Diosa Costello, from the Havana-Madrid, heads the talent list which includes Chito Izar, Pupi Campo, Noro Morales and his rhumba band from the Copacabana.

N.Y. GARDEN SCALED FOR $8,076,000 BONDS

New York's top bond selling effort for the Victory Loan drive will come off Dec. 3 with an all-star bond show at the Madison Square Garden. It's hoped to raise $8,076,000 in E-bonds at this rally.

Show being produced by the War Activities Committee of Greater N. Y., of which Irving Lesser is general chairman, is being sponsored by 14 theatres in the Times Square area. They are the Astor, Capitol, Criterion, Globe, Gotham, Hollywood, Loew's State, Music Hall, Paramount, Palace, Rivoli, Roxy, Strand and Victoria. Tickets are scaled from a $25 bond to $5,000.

Committee for this show consists of G. S. Eyssell, Frederick W. Gehle, Morris Kinzler, Irving Lesser, Al Naroff, Montague Salmon, James Sauter, Joseph R. Vogel and Bob Weitman.

Campaign Activity Up 30% by Contest

A 30% increase in activity by theatre men followed announcement of the contest offering six free round trips by plane to London to the managers in the six regional areas doing the best job of bond-selling. Tabulation by Charles M. Reagan, distributor chairman, also showed that numerous exchange territories have signed up for more free movie days, bond premieres and children's matinees than in previous drives. Exchange territory distributor chairmen that have chalked up more than 100% over previous drives include George E. Schwartz, Philadelphia; Mark E. Cory, Portland; J. Harold Stevens, Chicago; Carl Goe, New Haven; William E. Truog, Kansas City, and Fred Larned, Dallas. Newton E. Davis, San Francisco distributor chairman, reports 150% more free theatre days. Others topping 100% include Benn Rosenwald, Charlotte and Henry Randel, New York.

In New York area, 82 theatres are pledged to donate one evening's performance to the drive, according to Irving Lesser, general chairman. These houses have a combined seating capacity of more than 104,500 and will present premieres of forthcoming pictures admission by bond sales. It's estimated that these shows represent a contribution of more than $150,000 in normal boxoffice receipts. Circuits in on this campaign include the Skouras, Randforce, Century, RKO, Loew and Fabian.

Dimes Concert Will Replace Annual Ball In Deference to FDR

No March of Dimes ball will be held in New York this year in deference to the late Pres. Roosevelt who started the campaign. Instead, it's planned to hold a sacred concert in Carnegie Hall, Jan. 30, with top concert artists such as Artur Rubenstein, Lauritz Melchior and others participating.

Admission will be by contribution only. Affair has been cleared by Theatre Authority which, in this case, is charging a flat fee instead of the usual percentage.

The motion picture industry, again going all-out in the campaign, has completed its ballyhoo plans. Publicity chairman Ernest Emerling has completed the list of publicity chairmen, one for each state, with some of the larger states getting more, in order to get complete geographical coverage. All p.a.'s are being appointed by the state exhibitor chairmen.

Lee Shubert was appointed to head the legit sector of the campaign by Nicholas M. Schenck, national chairman. Legit houses last year contributed $67,161.

Joe Louis Discs HVC 3d 'Jubilee' for AFRS

Hollywood, Nov. 20.

Joe Louis, heavyweight boxing champ, added his punch to that of the Hollywood Victory Committee volunteers in the recording of the third anniversary program of "Jubilee" for transmission to military hospitals and overseas posts via Armed Forces Radio Service.

On the program were Lena Horne, Eddie Anderson, Max Baer, Maxie Rosenbloom, Lennie Hayton, Lionel Hampton and the Delta Rhythm Boys.

25% of Quota Hit in First Two Weeks Of Drive; WAC Hopes to Reach Goal

More than $1,036,000,000 worth of bonds have been sold to individuals in the first two weeks of the Victory Loan drive, according to figures obtained by national chairman Si Fabian from the Treasury Department. In this figure are included $441,000,000 in E bonds, slightly less than 25% of the campaign's goal.

Sales to date are sufficiently encouraging to give drive execs hope that the national quota of $2,000,000,000 in E bonds will be met. The total sales to individuals have already passed the one-quarter mark.

It was pointed out that the film industry's bond selling activities have not as yet gone into full swing. Only a small part of the bond premieres, children's matinees, bond auctions and other special events planned by the industry have been held to date. Free Movie Day, with an all-time record participation by theatres throughout the country, does not come off until the end of the drive.

So far, no comprehensive figures are available on the amount of sales by theatres, for which no specific quota has been set. Returns from scattered communities reveal that bond premieres and other theatrical activity are accounting for anywhere from one-third to one-half the total sales. In San Angelo, Texas, for example, out of $571,726 in bonds sold in that town, $381,992 resulted from a bond premiere of "Weekend at the Waldorf." These figures, according to Fabian, do not reflect as yet the impetus given the drive by the announcement of six free round trips to London to regional winners from ranks of theatre managers.

Returns are heavy throughout the country in theatre sales. In Northern California, 60 Fox West Coast houses have already sold 25,275 bonds with a total value of $2,135,655. Among the principal bond premieres which help account for that total are included El Capitan theatre, San Francisco, $242,000; Paramount, Oakland, $325,000; Peninsula, Burlingame, $210,000; St. Francis, San Francisco, $107,175; Hippodrome, Sacramento, $132,440; California theatre, Berkeley, $80,000.

Corporate pledges by units of the film industry now total $31,100,000, according to Abe Schneider, Columbia pix veepee, who heads the corporate division of the industry's drive.

The Loew circuit, N. Y., has so far resulted in 25,000 sales totaling $2,500,000, according to the circuit's tabulation.

The total for New York during the first week of the campaign was $2,007,575, according to Irving Lesser, general chairman of WAC in New York. Taking part in the drive are 750 theatres in New York area.

Indicative of the results showmanship is getting in the N. Y. area, is the fact that the first four days' operation of the "Saratoga Trunk" miniature railway in Columbus

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Snafued Montreal Victory Loan Show Cues Plenty Beefs

Montreal, Nov. 20.

Beefs aplenty in the handling of some of the Victory Loan shows in which stars of stage, screen and radio have appeared. Chief complaint seems to come from the press boys, who apparently feel they might have been given much better treatment as far as meeting the stars and covering the shows was concerned.

Ken Johnstone of the Standard raised the howl when he was forced to park in the third gallery during preem here of "The True Glory." Other gripes concerned the calling of press receptions within a few hours' notice and the general quality of the shows.

When the Loans first started (this is Canada's 9th) the attractions and performances were well on the sock side. During the last couple, however, gripes have been registered as to the quality of the scripts and the hodgepodge way the affairs were thrown together.

Mysterious touch to the whole business was the sudden cancelling of Merle Oberon's skedded appearance a few weeks ago with no explanation. She was replaced by Fay Bainter. Unconfirmed reports claimed that a phone call had been received here by a loan official from an "official" in Hollywood scalloning the way pix stars were treated here.

ALL-CARTOON SHOWS WOW IN ROCHESTER

Rochester, N. Y., Nov. 20.

Special cartoon shows hitting a new b.o. high here.

Manager Lester Pollock, Loew's, started it with an all-out promotion for a 12-cartoon morning show at 25c., and turned away 3,000 kids from this 4,000-seat house. So anxious were those outside to get in that when ticket-selling stopped some of the smart youngsters who already had tickets sensed a chance to make a killing and peddled their pasteboards for as high as $2.

Then manager Pollock announced a repeat show the following Saturday for those turned away, and the opposition also got busy. Jay Golden, city manager RKO-Comerford-Paramount, promptly announced a 17-cartoon show for Dec. 8, in both the RKO Palace, 3,600-seater, and the nearby Century, 2,200-seater. This program, biggest ever here, will run at least three hours.

Letter-Writing Bandit Gets Another $300 in Chi

Chicago, Nov. 20.

A recently discharged WAC wasn't going to be taken in by Chi's w.k. letter-writing bandit, who's still at large, but he got away with $300 anyway.

Ex-WAC, Mrs. Norma Hardy, new cashier at Eddie Trinz's Clark, in the Loop, refused to obey the youthful bandit when he shoved a gun and note reading, "Act natural, but hand over all your money," one night last week. Instead, she buzzed manager Mort Green and tried to stall the gunman by giving him small change.

It didn't work. Guy wrested $300 from her and escaped, although chased by Green for four blocks through crowded streets.

Roach Gets Lot Back Feb. 1

Hollywood, Nov. 20.

Hal Roach was notified by the Army that his studio will be returned to him officially Feb. 1. U. S. Engineers vacate the plant Dec. 31, and two months will be spent on inventory.

Following return of the lot, Roach will start immediate production of a dozen streamlined comedies.

HARKINS RESIGNS UA

Hollywood, Nov. 20.

John Harkins has formally resigned as UA publicity director on the Coast, to take effect as soon as Barry Buchanan arrives from New York.

Buchanan is now motoring here.

B'KLYN PAR CONTINUES DUAL UNDER WEITMAN

Drawn out of the downtown Brooklyn pool with Si Fabian, the Paramount, under direct Par operation, will for the time being at least continue in a double feature policy but not play day-and-date with the N. Y. Paramount. Nor is there any immediate intention to install stageshows at the Brooklyn house.

Bob Weitman, managing director of the N. Y. Par, who will also direct operation of the Brooklyn Par, has appointed Gene Pleshette as manager. Pleshette's post as assistant manager at the N. Y. Par will be taken over by DeWitt Celsor, former treasurer of the theatre who served as sergeant in the Army for two years. Bob Shapiro continues as house manager at the N. Y. Par, while Jack McInerney will direct publicity for both the N. Y. and Brooklyn Paramounts, with Henry Spiegel, exploitation man for Columbia, going into the Brooklyn house as local publicity manager.

IDA LUPINO IN 'WINDOW'

Hollywood, Nov. 20.

Ida Lupino was assigned by 20th-Fox to the femme lead in "The High Window," based on a novel by Raymond Chandler.

Filming starts early in January, with Robert Bassler producing.

THE BIGGEST

TOP

WORLD PREMIERE
AT HOLLYWOOD, N.Y.

SARATOGA TRUNK

Jack L. Warner Execu

DAY

IN WARNER HISTORY!

WORLD PREMIERE
AT MAJESTIC, SAN ANTONIO

SAN ANTONIO

IN TECHNICOLOR

rner Executive Producer

Healthy L.A. Outlook; H.O.s Strong, 2 New Bills Light; 'Blonde' Fair 36G, 'Tokyo' Off to 24G In 4 Spots

Los Angeles, Nov. 20.

Anticipation for big local biz is good this week, based on healthy outlook for Thanksgiving b.o. The draw is going mostly to the holdovers. Two new bills are light, "Hold Blonde" sighting fair $36,000 in two spots. "Tokyo" closed eight-day week last night (19) with only estimated $24,000 in four houses. "Spellbound" continues boxoffice attack on second frame, sighting magnificent $79,000 or thereabouts after smashing all records first stanza with $91,300 in three houses. "Confidential Agent" okay on second week with $47,000 in sight at three spots. "Captain Kidd" is nifty $38,000 for second frame in four spots. "Love Ours" closes second and final frame in two houses with good $29,000; "Weekend Waldorf" going out on fifth week in three houses with $26,500 or near.

Estimates for This Week

Beverly Hills Music Hall (Blumenfeld-G&S) (824; 55-$1)—"Captain Kidd" (UA) (2d wk). $6,500. Last week, smooth $6,700.

Cathay Circle (FWC) (1,518; 50-$1)—"House 92d Street" (20th) and "Divorce" (Mono) (3d wk). OK $4,500. Last week, $6,200.

Chinese (Grauman-WC) (2,048; 50-$1)—"Spellbound" (UA) (2d wk). Record $25,000 for a second week. Last week, smashed all records and more than doubled average first-week opening with $27,700.

Downtown (WB) (1,800; 50-$1)—"Confidential Agent" (WB) (2d wk). Good $21,000. Last week, good $23,300 but not sock.

Downtown Music Hall (Blumenfeld) (900; 55-$1.20)—"Captain Kidd" (UA) (2d wk). Smooth $17,000. Last week, socko $20,200.

Egyptian (FWC) (1,538; 50-$1)—"Weekend Waldorf" (M-G) (5th wk). Finales with $7,000. Last week, steady $11,100.

Four Star (UA-WC) (900; 50-$1)—"First Yank Tokyo" (RKO) and "Adventures Rusty" (Col). Eight days clocking $2,800. "Abbott-Costello in Hollywood" and "Dangerous Partners" opened today (20).

Guild (FWC) (968; 50-$1)—"First Yank Tokyo" (RKO) and "Adventures Rusty" (Col). Eight days doing $4,400. "A-C in Hollywood" plus "Dangerous Partners" opened today (20).

Hawaii (G&S) (956; 55-$1)—"Captain Kidd" (UA) (2d wk). Steady $8,500. Last week, handsome $9,900.

Hollywood (WB) (2,756; 50-$1)—"Confidential Agent" (WB) (2d wk). $13,000. Last week, good $19,600.

Hollywood Music Hall (Blumenfeld) (475; 55-85)—"Captain Kidd" (UA) (2d wk). Neat $6,000. Last week, stout $6,900.

Loew's State (Loew's-WC) (2,404; 50-$1)—"Spellbound" (UA) (2d wk). Tremendous $38,000. Last week, new all-time high at $44,600 and $8,600 above original expectations.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Weekend Waldorf" (M-G) (5th wk). Closes with $14,000. Last week, neat $20,000.

Orpheum (D'town) (2,000; 65-85)—"Can't Do Without Love" (Col) with Bonnie Baker, Joy Cayler orch on stage. Slow $18,000. Last week, "Song Mexico" (Rep) with Chu-Chu Martinez and Carlos Molina orch on stage, big $27,600 with holiday.

Pantages (Pan) (2,812; 50-$1)—"Love of Ours" (U) and "Pursuit to Algiers" (U) (2d wk). Nice $13,500. Last week, nice $18,600.

Paramount (F&M) (3,398; 50-$1)—"Hold That Blonde" (Par) and "Northwest Trail" (SGP). Slow $21,000. Last week, "Dakota" (Rep) and "Scotland Yard Investigator" (Rep) (2d wk), okay $13,100.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Hold That Blonde" (Par). Good $15,000. Last week, "Dakota" (Rep) (2d wk), closed with $8,700.

RKO Hillstreet (RKO) (2,890; 50-80)—"Love Ours" (U) and "Pursuit to Algiers" (U) (2d wk). Neat $15,500. Last week, smart $24,200.

Ritz (FWC) (1,370; 50-$1)—"Weekend Waldorf" (M-G) (5th wk). Goes out with $5,500. Last week, $9,700.

United Artists (UA-WC) (2,100; 50-$1)—"First Yank Tokyo" (RKO) and "Adventures Rusty" (Col). Eight days doing $13,000. "A-C" plus "Partners" opened today (20).

Uptown (FWC) (1,790; 50-$1)—"Spellbound" (UA) (2d wk). Sturdy $16,000. Last week, more than doubled average opening week with record $19,000.

Wilshire (FWC) (2,296; 50-$1)—"First Yank Tokyo" (RKO) and "Adventures Rusty" (Col). Closed 8-day week last night (19), after $3,800.

Wiltern (WB) (2,300; 50-$1)—"Confidential Agent" (WB) (2d wk). Nice $13,000. Last week, good $17,800.

Broadway Grosses

Estimated Total Gross This Week $640,300
(Based on 17 theatres)
Total Gross Same Week Last Year $556,300
(Based on 16 theatres)

'FALLEN ANGEL' AIN'T THATAWAY IN K.C., 15G

Kansas City, Nov. 20.

Biz at the deluxers currently is spotty. Pace-setting newcomer is "Fallen Angel," day-date at the Esquire, Uptown and Fairway. "Mildred Pierce" goes into its second round at the Newman after a socko initialer. Henry Busse orch hypoing "Tell It to a Star" at the Tower to the highest gross of recent months.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 40-60)—"Fallen Angel" (20th). Heading for lusty $15,000. Last week, "That Night With You" (U), mild $10,700, not quite up to hopes after good opening.

Midland (Loew's) (3,500; 45-65)—"Captain Kidd" (UA) and "Colonel Blimp" (UA). Good $14,000. Last week, "Highness and Bellboy" (M-G) and "Crime Doctor's Warning" (Col) (2d wk), same after big $18,000 first stanza.

Newman (Paramount) (1,900; 46-65)—"Mildred Pierce" (WB) (2d wk). Should bring in excellent $15,000. Interest in first Joan Crawford picture in several years shown by wham $19,500 opening week, over hopes.

Orpheum (RKO) (1,500; 46-65)—"First Yank Into Tokyo" (RKO) and "Sing Your Way Home" (RKO). Moderate $11,000. Last week, "George White's Scandals" (RKO) and "West of Pecos" (RKO), rugged $12,500.

Tower (Fox-Joffee) (2,100; 39-60)—"Tell It to Star" (Rep) and Henry Busse orch on stage. Big $12,000 or more. Last week, "Arson Squad" (PRC) and "Lady Confesses" (PRC) plus vaude, neat $10,250.

'Pride Marines' Nice $9,000 in Montreal

Montreal, Nov. 20.

"Thousand One Nights" sailing along in third week with complete changeover in all other main stem houses. Cold weather caused slight dent here.

Estimates for This Week

Palace (CT) (2,700; 35-62)—"Along Came Jones" (RKO). Fairish $9,000 for second week after opening with sturdy $13,000.

Capitol (CT) (2,700; 35-62)—"Uncle Harry" (U) and "The Beautiful Cheat" (U). Good $10,000. Last week, "Guest Wife" (UA) and "Adventures of Rusty" (Col.) so-so $9,500.

Loew's (CT) (2,800; 35-67)—"1,001 Nights" (Col). Boff $13,500 in repeat session and moving into third. Opened at strong $17,000.

Princess (CT) (2,300; 35-53)—"Pride of Marines" (WB) and "Mama Loves Papa" (RKO). Opened slowly, picked up toward end of week to get nice $9,000. Last week, "Great John L." (UA) and "Midnight Manhunt" (RKO) closed after two weeks with solid $7,500.

Imperial (CT) (1,850; 25-45)—"Twice Blessed" (M-G) and "Gentle Annie" (M-G). Starting new first-run policy with $5,500.

'Waldorf' Setting Pace For Buffalo, $25,000

Buffalo, Nov. 20.

Biz is holding up nicely all over town. Heading the list is "Weekend at Waldorf" with $25,000 at the Great Lakes.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Too Young to Know" (WB) and "Crime Doctor's Warning" (M-G), ending tomorrow (21). Stalwart $15,000. Last week, "Vines Tender Grapes" (M-G), hefty $20,000.

Great Lakes (Shea) (3,000; 40-70)—"Weekend at Waldorf" (M-G). Dazzling $25,000. Last week, "Love Letters" (Par) (2d wk), nifty $13,500.

Hipp (Shea) (2,100; 40-70)—"Our Vines Have Tender Grapes" (M-G) (m.o.). Neat $9,000. Last week, "Mildred Pierce" (WB) (m.o.), swell $14,500.

Lafayette (Basil) (3,300; 40-70)—"The Southerner" (UA) and "Beautiful Cheat" (U). Staunch $13,000. Last week, "Uncle Harry" (U) and "Men in Her Diary" (U), fair $11,000.

Century (20th Cent., Inc.) (3,000; 40-70)—"Prisoner of Zenda" (UA) and "Adventures of Tom Sawyer" (UA) (reissues). Sturdy $12,000. Last week, "First Yank Into Tokyo" (RKO) and "Tell It to Star" (Par), bullish $14,000.

'Dolly' Soaring To Det. Record 48G

Detroit, Nov. 20.

"Dolly Sisters" at the giant Fox is breaking all house records and may top $48,000 with Thanksgiving-day business. Follows "And Then There Were None" and "House on 92nd St," making three top-business 20th-Fox shows in a row for Dave Idzal's place. "Weekend at Waldorf" is doing comparable business in the smaller United Artists house with never less than 40-minute wait after 3 p.m. Other show spots holding up fine.

Estimates for Last Week

United Art'sts (United Detroit) (1,841; 60-85)—"Weekend at Waldorf" (M-G) and "China's Little Devils" (Mono). Terrific $25,000. Last week, "Rhapsody in Blue" (WB) (3rd wk), satisfactory $13,000.

Michigan (United Detroit) (4,034; 60-90)—"Spanish Main" (RKO) and "Love, Honor and Goodby" (PRC) (3rd wk). Holding up to good $18,000, after fine second week's $25,000.

Broadway-Capitol (United Detroit) (3,000; 60-85)—"Rhapsody in Blue" (single feature) (m.o. from United Artists for fourth week in town), good $12,000. Last week, "Holiday Inn" (Par) and Dr. Cyclops (Par), (repeats) moderate $8,000.

Madison (United Detroit) (1,858; 45-55)—"I'll Be Seeing You" (RKO) and "Where Go From Here?" (20th). Mild $5,400. Last week, "Song to Remember" (Col) and "Murder, My Sweet" (RKO), fair $5,100.

Palms-State (United Detroit) (2,976; 60-85)—"Love Letters" (Par) and "Scotland Yard Investigator" (Mono) (3rd wk). Going strong for a third week's $20,000 after a second of $23,000.

Adams (Balaban) (1,559; 60-85)—"And Then There Were None" (20th) and "Pursuit to Algiers" (U) (m.o. from Fox). Great $17,000. Last week, "House on 92nd St." (20th) and "Senorita From West" (Col), good $14,000 for fourth week of "House" in town.

Downtown (Balaban) (2,863; 60-90)—"Girl of Limberlost" (Mono), Allan Jones, Larry Paige, Ross and LaFierre on stage. Sock $26,000. Last week, "Crime Doctor's Courage" (Col), with Leo Carrillo, Ethel Waters, Paul Regan, Five Grays, Barton and Brady on stage, fine $23,000.

Fox (Fox-Michigan) (5,049; 60-85)—"Dolly Sisters" (20th) and "House I Live In" (RKO). Breaking house records, may top $48,000. Last week, "And Then There Were None" (20th) and "Pursuit to Algiers" (U), solid $33,000.

Lloyd, Lombardo Join SAG; Now They Can Act

Hollywood, Nov. 20.

Harold Lloyd and Guy Lombardo became members of the Screen Actors Guild, joining along with five others, Hank Penny, Angelyn Orr, Peter Storm, Laura Kasley Brooks and Frances Chung.

Total of 65 new Class A-Junior members were accepted last month. Guild announced 29 withdrawals, including those to enter military service.

Hoffberg's 10 Reissues

J. H. Hoffberg has reissue rights to 10 former Art Cinema releases for all countries except the U. S., Canada and Great Britain, through a deal with prez Emil Jensen of Art Cinema. Hoffberg will dub some of the pix into foreign languages and use superimposed titles on others.

Deal includes "Abraham Lincoln," "Lottery Bride" and "Reaching for the Moon," besides a series of musical shorts.

Ross with Selznick In N.Y.

Daniel T. O'Shea, prez of Vanguard Films, announced Tuesday (20) the signing of Robert Ross as eastern production representative of Selznick International Pictures.

Ross recently returned from six months overseas with Katharine Cornell's "Barretts of Wimpole Street," and previously had been with the N. Y. Warner Bros. production office.

Johnson-Bogart-Sheridan Reissue Dual Sensash 14G, 'That Night' NG 5G, Pitt

Pittsburgh, Nov. 20.

Sensation of the week, and the year, too, for that matter, is the biz couple of WB oldies, Van Johnson's "Born for Trouble," originally released as "Murder in Big House," and Bogart-Sheridan "It All Came True," are doing at Warner. It'll break all-time record for twin bills at house with plenty of room to spare. Only new movie in town, "That Night With You," is flopping badly at Fulton. Second weeks for "Kiss and Tell" at Harris, "Love Letters" at Penn and "Mildred Pierce" at Stanley, all big.

Estimates for This Week

Fulton (Shea) (1,700; 40-65)—"That Night With You" (U). Crix really pounced all over this one and it's doing the expected brodie. Unlikely to better $5,000, about as poor as house has done lately and even more pronounced than usual inasmuch as it's only new entry this week. Last week, second of "House on 92nd Street" (20th), very good at $8,500.

Harris (Harris) (2,200; 40-65)—"Kiss and Tell" (Col) (2d wk). Maintaining swift pace and will bang out sock $12,000 on the holdover. Last week it did sensational $18,600, including $4,300 on Monday (12), when Armistice Day was celebrated, to break single-day house record. Heavy competish will force "Kiss" out on Thursday (22), moving it to Senator.

Penn (Loew's-UA) (3,300; 40-65)—"Love Letters" (Par) (2d wk). Showing lots of strength in holdover and should wind up here with at least $18,500, very good. Last week, "Letters" grabbed okay $23,500.

Ritz (WB) (800; 40-65)—"Johnny Angel" (RKO) (m.o.). George Raft starrer has been squeezed dry already and in third week downtown will be lucky to get weak $2,500. Last week, 4th downtown, for "Vines Tender Grapes" (M-G), good $3,600.

Senator (Harris) (1,750; 40-65)—"This Gun for Hire" (Par) and "Voice of the Whistler" (Col). Reissue of first Alan Ladd starrer turning the trick here and twin bill will get satisfactory $3,200. Last week, "Caribbean Mystery" (20th) and "Crime Doctor's Warning" (Col) faded to weak $2,600.

Stanley (WB) (3,800; 40-65)—"Mildred Pierce" (WB) (2nd wk). Joan Crawford picture has a lot of staying power and showing no sharp dip on holdover. Ticking off steady trade and will do swell $19,500, on top of very good $23,000 last week.

Warner (WB) (2,000; 40-65)—"Born for Trouble" (WB) (formerly "Murder in Big House") and "It All Came True" (WB). Lay it to Van Johnson. When his first for WB was originally released, it couldn't get a downtown date. Now it's come back and will be responsible for breaking Warners' double-feature record. Looks like pretty close to $14,000, sensational. Last week, "Johnny Angel" (RKO) on moveover from Stanley only about $6,800.

'Angel' $16,000 In Balto; 'Man Alive' 16G

Baltimore, Nov. 20.

Fairish action here not quite up to top figures of recent weeks but good enough for pre-holiday pace. Good response for "Fallen Angel" at the Century, and "Man Alive," tied to p.a. of Bobby Sherwood orch, is drawing at the combo Hippodrome.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Fallen Angel" (20th). Fairish response, $16,000. Last week, second of "Her Highness and Bellboy" (M-G) steady $13,800.

Hippodrome (Rappaport) (2,240; 25-66)—"Man Alive" (RKO) plus Bobby Sherwood orch. Drawing all right reaction, $16,000. Last week, combo of "Radio Stars on Parade" (RKO), "The House I Live In" (RKO) and John Calvert magic show drew well, thanks to stage portion mainly, with $17,200 the final okay count.

Keith's (Schanberger) (2,460; 20-60)—"Hold That Blonde" (Par). Opens tomorrow (Wed.) after good sesh of "This Love of Ours" (U) at $13,300.

Maryland (Hicks) (1,480; 20-44)—"Adventures of Rusty" (PRC) and "Bad Men of the Border" (Rep). Dual drawing mild response on weekend, with $3,000 the possible count.

Mayfair (Hicks) (980; 25-55)—"Enchanted Forest" (PRC). Drawing better than average at $4,500. Last week, "Within These Walls" (Par) was average at $3,200.

Stanley (WB) (3,280; 25-65)—"Mildred Pierce" (WB) (3d wk). Holding strong pace at $14,000 after very solid second sesh to $16,800.

Valencia (Loew's-UA) (1,840; 20-60)—"Her Highness and Bellboy" (M-G) (m.o.). Going well at $4,500 after two fine rounds in downtown Century immediately preceding. Last week, "She Went to the Races" (M-G) mild $3,400.

Key City Grosses

Estimated Total Gross This Week $2,571,200
(Based on 18 Cities, 156 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week Last Year $2,720,800
(Based on 20 cities, 154 theatres)

'DOLLY' WHAMMO $25,000 IN ST. LOUIS

St. Louis, Nov. 20.

With a pair of h.o.'s on tap, "The Dolly Sisters," teamed with "The Spider," is on its way to a whammo $25,000 to easily spread-eagle the field. "Mildred Pierce" and "The Gay Senorita," one of the h.o.'s is the next best draw with a lusty $16,000. Biz still firm elsewhere.

Estimates for This Week

Loew's (Loew) (3,172; 30-60)—"Highness and Bellboy" (M-G). Will add $15,000 to swell $22,500 for first stanza.

Orpheum (Loew) (2,000; 30-60)—"The Southerner" (UA) and "The Crime Doctor's Warning" (Col). $8,000, good. Last week, "Abbott and Costello in Hollywood" (M-G) and "Hidden Eye" (M-G), $6,000.

Ambassador (F&M) (3,000; 50-60)—"Mildred Pierce" (WB) and "Gay Senorita" (Col). H. o. $16,000 after sock $20,500 initial session.

Fox (F&M) (5,000; 50-60)—"The Dolly Sisters" (20th) and "The Spider" (20th). Whammo $25,000. Last week, "Then There Were None" (20th) and "Love, Honor and Goodbye" (Rep), $15,500.

Missouri (F&M) (3,500; 50-60)—"Mexicana" (Rep) and "Men in Her Diary" (U). $9,000. Last week, "First Yank in Tokyo" (RKO) and "The Falcon in San Francisco" (RKO), $10,500.

St. Louis (F&M) (4,000; 40-50)—"The House on 92nd Street" (20th) and "Johnny Angel" (RKO). $7,500. Last week, "Northwest Mounted Police" (Par) and "This Gun for Hire" (Par), $6,500.

'Wouldn't Say'-'Ross' Tops L'ville, $15,000

Louisville, Nov. 20.

"She Wouldn't Say Yes" at Loew's State and "Johnny Angel" at the Rialto are shaping up as the strongest bills in town this week. Otherwise biz is slow, probably due to the fine weather. Terrific biz by "Holiday on Ice" at Jefferson County Armory, where the town's first big-time ice show had $43,000 advance sale, largest for any show in history here, is putting a slight sag in local pic b.o.s.

Estimates for This Week

Brown (4th Ave.-Loew's) (1,100; 40-60)—"Love Letters" (Par) (m.o.). This one had sock week at the Rialto, which garnered bulk of the coin expected. M.o. week should be ample $5,000. Last week, "State Fair" (20th) (m.o.) (3d downtown week), fine $4,500.

Kentucky (Switow) (1,200; 30-40)—"Junior Miss" (20th) and "1,001 Nights" (Col). Aiming for oke $1,800. Last week, "Anchors Aweigh" (M-G) and "Don Juan Quilligan" (20th), fair $1,700.

Loew's State (Loew's) (3,300; 40-60)—"She Wouldn't Say Yes" (Col) and "My Name Is Julia Ross" (Col). Off to slow start Thursday (15) but perked and looks like best in town; slick $15,000. Last week, "Captain Kidd" (UA) and "Colonel Blimp" (UA), mild $12,000.

Mary Anderson (People's) (1,000; 40-60)—"Confidential Agent" (WB) (2d wk). Sagging badly to mildish $3,600. Last week, strong $7,500.

National (Standard) (2,400; 50-75)—"Docks of New York" (Mono) and Jimmie Lunceford orch, others on stage. Pretty good $12,000. Last week, "Under Western Skies" (U) and "WIBC Jamboree," plus local acts, light $9,000.

Rialto (Fourth Avenue) (3,400; 40-60)—"Johnny Angel" (RKO). Action pic not causing a stir at the wicket. Biz started out bullish, but slackened to fair $13,000. Last week, "Love Letters" (Par), best in town for solid $16,000 and m.o.

Strand (Fourth Avenue) (1,400; 40-60)—"Hurricane" (M-G) and "Raffles" (M-G) (reissues). Not up to expectations, light $5,000. Last week, "Shady Lady" (U) and "Men in Her Diary" (U), fair $5,000.

BARTON'S DOUBLE DATE

Hollywood, Nov. 20.

Universal inked Charles Barton for a two-way chore as associate producer and director on the forthcoming film comedy, "Idea Girl."

Picture will be made with Howard Welsch functioning as executive producer.

Chi Plenty Breezy; 'Main' Sock $35,000, 'John L.'-Johnston Neat 40G

Chicago, Nov. 20.

Grosses are holding to a generally steady level, with a substantial lift in sight this week by the addition of Thanksgiving Day (22) biz at holiday prices. Three new pictures will open during the week, which will also add to the receipts.

"Kiss and Tell" succeeds "State Fair" at the Roosevelt tomorrow (21) and first two days run with last five days of latter film, should chalk up potent $28,000. Thursday (22) will see the openings of "Weekend at Waldorf" at State-Lake, and "Dakota" at the Woods. "Spanish Main," coupled with "Radio Stars On Parade," should hit sock $35,000 on first full week at the Palace, and "The Great John L" at the Oriental, with stage show headed by Johnnie Johnston, should turn sparkling $40,000. Second week of "Duffy's Tavern" and Prof. Backwards and Glen Gray orch at Chicago is easy $63,000.

Estimates for This Week

Apollo (B&K) (1,200; 55-95)—"Highness Bellboy" (M-G) (4th wk). Neat $12,000. Last week, $13,000.

Chicago (B&K) (3,900; 55-95)—"Duffy's Tavern" (Par) (2d wk) with Glen Gray orch and Prof. Backwards on stage. Rousing $63,000. Last week, sock $67,000.

Garrick (B&K) (900; 55-95)—"House on 92d Street" (20th) (5th wk). Good $16,000. Last week, snug $17,000.

Grand (RKO) (1,150; 55-95)—"This Love of Ours" (U) and "Men in Her Diary" (U) (3d week in Loop). Pleasing $10,000. Last week "Nothing But Trouble" (M-G) and "Dangerous Partners" (M-G) (5 days) and "This Love of Ours" (U) and "Men in Her Diary" (U) (2 days) okay $11,000.

Oriental (Iroquois) (3,240; 55-95)—"Great John L" (UA) and Johnnie Johnston heading vaude. Sparkling $40,000. Last week, "Blood On Sun" (UA) (3d wk) and Allan Jones heading stage show. Bright $41,000.

Palace (RKO) (2,500; 55-95)—"Spanish Main" (RKO) and "Radio Stars on Parade" (RKO). Sock $35,000. Last week, "This Love of Ours" (U) and "Men in Her Diary" (U) (5 days, 2d wk) and "Spanish Main" (RKO) and "Stars on Parade" (RKO) (2 days), staunch $28,000.

Roosevelt (B&K) (1,500; 55-95)—"State Fair" (20th) last 5 days, 5th wk., and "Kiss and Tell" (Col) (2 days) opening (21). Potent $28,000. Last week, very good $23,000.

State-Lake (B&K) (2,700; 55-95)—"Rhapsody in Blue" (WB) (4th wk). Big $30,000. Last week, zippy $27,000.

United Artists (B&K) (1,700; 55-95)—"Junior Miss" (20th) (2d wk). Pert $17,000. Last week, trim $20,000.

Woods (Essaness) (1,200; 55-95)—"First Yank Into Tokyo" (RKO) (2d wk). Nifty $22,000. Last week, brisk $24,000.

'FALLEN ANGEL' HAS CINCY EDGE, $17,000

Cincinnati, Nov. 20.

"Fallen Angel" has edge on "This Love of Ours," the only other first-run, for main-stem cage laurels currently. Both are beefy. Holdovers are above par.

Estimates for This Week

Albee (RKO) (3,100; 44-70)—"This Love of Ours" (U). Good $15,000. Merle Oberon, the pic's star, did a p.a. the first day. Last week, "Blithe Spirit" (UA) pleasing $14,000.

Capitol (RKO) (2,000; 44-70)—"Weekend at Waldorf" (M-G) (4th wk). Swell $7,000, after big $10,000 third round.

Grand (RKO) (1,430; 44-70)—"Dolly Sisters" (20th). Third week on moveover. Stout $6,500 following sock $9,000 last sesh.

Keith's (United) (1,500; 44-70)—"And Then There Were None" (20th) (m.o.). So-so $4,500. Last week, "Fighting Guardsman" (Col) and "I Love Bandleader" (Col), slow $4,000.

Lyric (RKO) (1,400; 44-70)—"Adventures of Marco Polo" (FC) and "Kid Millions" (FC) (reissues). Satisfactory $6,500. Last week, "Duffy's Tavern" (Par), fourth downtown fling, excellent $5,500.

Palace (RKO) (2,600; 44-70)—"Fallen Angel" (20th). Sock $17,000. Last week, "And Then There Were None" (20th), okay $13,000.

Shubert (RKO) (2,100; 44-70)—"Love Letters" (Par). Holding on moveover. All right $5,000 in wake of lofty $9,000 last week.

Sonja Icer Cools Off Indpls.; 'Letters' 13½G

Indianapolis, Nov. 20.

Film biz here is being slowed this stanza by likely $200,000 take of Sonja Henie's "Hollywood Ice Revue" in current 11-day stand at Coliseum. Only entry with near-normal take is "Love Letters" at Indiana, which looks plenty strong enough for moveover. "She Wouldn't Say Yes" at Loew's and "House on 92nd Street" at Circle are just fair.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 32-55)—"House on 92nd Street" (20th) and "Blonde from Brooklyn" (Col). Average $11,000. Last week, "Mama Loves Papa" (RKO) plus Sammy Kaye band on stage, terrific $23,000 at 35-70c scale.

Indiana (Katz-Dolle) (3,300; 32-55)—"Love Letters" (Par) and "Men in Her Diary" (U). Very nice $13,500. Last week, "Mildred Pierce" (WB) and "Swingin' on Rainbow" (Rep), extra-good $14,500.

Keith's (Indie) (1,200; 35-60)—"Sporting Chance" (Rep) and vaudeville. Fair $4,000 in weekend run. Last week, "Youth on Trial" (Col) and vaude. About $4,500, same time.

Loew's (Loew's) (2,450; 35-55)—"She Wouldn't Say Yes" (Col) and "My Name Is Julia Ross" (Col). Slow $11,500. Last week, "Captain Kidd" (UA) and "Colonel Blimp" (UA), thin $9,500.

Lyric (Katz-Dolle) (1,600; 32-55)—"Mildred Pierce" (WB) and "Swingin' on a Rainbow" (Rep). Oke $5,500 on moveover. Last week, "State Fair" (20th) and "Boston Blackie's Rendezvous" (Col). Dandy $6,500, also on moveover.

Boston Bustin' Out; A-C 52G, 'Main' 30G, 'Dolly' 32G, All Spiffy

Boston, Nov. 20.

Strong new product in all houses this week bringing out plenty of biz, which is generally high anyhow here. "Abbott and Costello in Hollywood," day-date at the State and Orpheum and "Spanish Main," at the Memorial are especially socko. "Dolly Sisters" at the Met and "Gaslight Follies" at the Tremont-Old South doing fine.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Shady Lady" (RKO) plus Mills Bros., Stubby Kaye, others on stage. Not this house's strongest bill, but $28,000 is very good. Last week "First Yank Tokyo" (U) plus Phil Regan, Harry Savoy, others on stage; $31,000.

Fenway (M-P) (1,373; 40-74)—"Mildred Pierce" (WB) and "Wanderer of Wasteland" (RKO). Here from Met and smash in this nabe at $8,700. Last week "Rhapsody in Blue" (WB), $7,600.

Majestic (Brand-Mage) (1,500; 40-74)—"Sylvia Scarlett" (UA) and "Ski Giants" (UA) (reissues). Okay second week at $4,000 after good $6,000 first.

Memorial (RKO) (2,900; 40-74)—"Spanish Main" (RKO) and "Sing Your Way Home" (U). Terrific biz-getter, houses running to capacity $30,000 for six days. Last week "This Love of Ours" (U) and "Pillow of Death" (U), eight days second week, $24,000.

Metropolitan (M-P) (4,367; 40-74)—"Dolly Sisters" (20th) and "The Spider" (Rep). Wow $32,000 indicated here, one of the town's leaders. Last week "Mildred Pierce" (WB) and "Wanderer of Wasteland" (RKO), $27,000.

Old South (Brand-Mage) (700; 40-74)—"Gaslight Follies" (Indie). Widely ballyed around here as Hub product and looks like fine $5,000 in this small house. Last week "Captain Kidd," (UA) $3,500 third week.

Orpheum (Loew) (3,200; 35-75)—"Abbott and Costello in Hollywood" (M-G) and "Voice of Whistler" (Col). Comics still plenty potent draw, this item rising to a smash $32,000, with hold sure. Last week "Kiss and Tell" (Col) and "Crime Doctor's Warning" (Col) $24,000, second week.

Paramount (M-P) (1,700; 40-74)—"Mildred Pierce" (WB) and "Wanderer Wasteland" (RKO). Came in from Met and doing swift $16,000. Last week "Rhapsody in Blue" (WB), $15,600.

State (Loew) (3,200; 35-75)—"Abbott and Costello in Hollywood" (M-G) and "Voice of Whistler" (Col). Packing terrif wallop for $20,000, very high for here. Last week "Kiss and Tell" (Col) and "Crime Doctor's Warning" (Col), $14,000, second week.

Translux (Translux) (900; 30-74)—"Detour" (PRC) and "Days of Glory" (RKO). Lively $5,500. Last week "Son Frankenstein" (Mono) and "Night Monster" (PRC), $5,000.

Tremont (Brand-Mage) (1,500; 40-74)—"Gaslight Follies" (Indie). Local product well handled and drawing tasty $15,000. Last week "Capt. Kidd" (UA), $10,000 third week.

'Then None' Tops D.C. With Nifty $30,000

Washington, Nov. 20.

"And Then There Were None" will top the downtown parade this week, hitting $30,000. "Weekend at Waldorf," which opened next door at Loew's Palace, will hit $25,000. "House on 92d street," a killer-diller after two weeks at the Capitol, will bring the Columbia up to $11,000, important money. "Love Letters" grossed $29,000 in its first week, its second will get $18,000.

Estimates for This Week

Capitol (Loew) (3,434; 44-72)—"And Then There Were None" (20th) with vaudeville. Nice reviews and $30,000. Last week, "Guest Wife" (UA), $29,000.

Columbia (Loew) (1,234; 44-72)—"House on 92d street" (20th) (m.o.). Up to $11,000. Last week, "Duffy's Tavern" (Par) $9,000.

Earle (WB) (2,240; 30-90)—"Love Letters" (Par) (2d wk). Will get $18,000 after first week of $29,000.

Keith's (RKO) (1,800; 44-72)—"This Love of Ours" (U). On first week $16,500. On shortened second week, $12,500; "Spanish Main" bond rally on Tuesday night.

Metropolitan (WB) (1,800; 44-72)—"Mildred Pierce" (WB) (2d wk). Will get $8,500 after first week's $11,600.

Palace (Loew) (2,778; 44-72)—"Weekend at Waldorf" (M-G). Nice reviews and will get $25,000. "Dolly Sisters (20th) (2d wk), got $16,000.

'Agent' Topper In Philly $38,000

Philadelphia, Nov. 20.

"Confidential Agent" is heading the pack this week in Philly's b.o. derby. Combination of "Abbott and Costello in Hollywood" and Lanny Ross on stage also getting boff grosses. Crowds in town for Penn-Army football fracas swelled weekend biz.

Estimates for This Week

Aldine (WB) (1,303; 40-85)—"You Came Along" (Par) (2d wk). Slipping to fairish $10,500. Opener okay $16,800 plus fair $3,000 for Sabbath showing at Earle.

Arcadia (Sablosky) (700; 40-85)—"Anchors Aweigh" (M-G) (2d run) (2d wk). Still packing 'em in at $7,500. Last week, neat $8,000.

Boyd (WB) (2,760; 40-85)—"Mildred Pierce" (WB) (5th wk). Nice $18,000. Last week, great $22,500.

Earle (WB) (2,760; 50-95)—"Abbott and Costello in Hollywood" (M-G) and stage show headed by Lanny Ross and Radio Aces. Surprising $27,000. Last week, combo of "Arson Squad" (PRC) and Andy Kirk orch and King Cole trio wound up with terrific $37,500.

Erlanger (Goldman) (1,890; 40-85)—"Wonder Man" (RKO) (6th wk). Winding up its stay with fair $8,000 for sixth week. Last week, oke $10,000.

Fox (Fox) (2,250; 40-85)—"And Then There Were None" (20th) (2d wk) (6 days). Fine $18,000. Opener last week bright $25,000.

Karlton (Goldman) (1,000 ,40-85)—"Vines" (M-G) (2d run). Good $8,000. Last week, "Uncle Harry" (U), n.s.h. $4,000 for five days of second run.

Keith's (Goldman) (2,200; 40-85)—"House on 92nd Street" (20th) (2d run). Hefty $9,500. Last week, "Love Letters" (Par), fine $7,800 for second week of second run.

Mastbaum (WB) (4,692; 40-85)—"Confidential Agent" (WB). Brightest spot on the rialto, with $38,000, plus sweet $4,300 for Sunday showing at Earle.

Stanley (WB) (2,560; 40-85)—"Waldorf" (M-G) (3d wk). Fine $22,500. Second sesh great $30,000.

Stanton (WB) (1,475; 40-85)—"That Night With You" (U). Fair $9,500. Last week, "Back to Bataan" (RKO), fairish $8,500 for six days of third week.

N.Y. Variable But 'Dolly Sis' Big 100G; 'Johnny' Slow 21G, 'Mexicana' Good 9G, 'Alive' Lean 6G, 'Spellbound' 51G, 3d

Various grosses on Broadway are big currently but the overall tone of business is not what it should be at this time of the year. However, a killing is expected Thanksgiving Day tomorrow (Thurs.) with a number of new shows coming in for the holiday. Due to heavy late afternoon and evening rain Monday (19), takes were materially affected.

New to the street is Roxy's "Dolly Sisters," with Carl Ravazza, Beatrice Kay, Gomez and Beatrice and Maurice Rocco in person. Initial week ended last night (Tues.) at a sock $100,000. Entry of "Johnny in the Clouds" at the Winter Garden is on the disappointing side at only $21,000 or thereabouts, but it holds. Gotham arrival, "Mexicana," is doing very well at $9,000 or over and also holds. At the Rialto "Man Alive" is anything but alive at but $6,000, weak, and will not be retained.

Exceptionally strong among holdovers is "Spellbound" which this week, its third at the Astor, will hit $51,000 or over, holding further. Music Hall continues in the upper brackets with "Weekend at the Waldorf." Current in its seventh round, picture should get large $100,000 and tomorrow (Thurs.) starts the eighth week, becoming the fifth picture to go that far at the Hall.

Paramount's heavy-pulling show of "Hold That Blonde," Frank Sinatra, Jan Savitt orch and Pied Pipers wound up the second frame last night (Tues.) at a smash $98,000 and continues on. Sinatra, suffering from a cold, fell out of the Par line-up after first show yesterday (Tues.), with Perry Como and Danny O'Neil subbing rest of day. Sinatra may be back on bill today (Wed.). With Thanksgiving falling in the third week for "Confidential Agent" and the Vaughn Monroe orch at the Strand, figure should attain a sock $52,000 or over. Show goes a fourth.

Estimates for This Week

Ambassador (Siritzky) (1,250; 65-$1.20)—"Allotment Wives" (Mono) opens here today (Wed.) after final six days of "Julia Ross" (Col) at week $5,800. Initial frame was a good $12,000.

Astor (City Inv.) (1,300; 70-$1.40)—"Spellbound" (UA) (3d wk). Mighty at the b.o., this week looking $51,000 or better, while second was a mammoth $55,500. Remains on.

Capitol (Loew's) (4,820; 60-$1.10)—"Kiss and Tell" (Col). Les Brown orch, Henny Youngman and Gaudsmith Bros. (4th-final wk). Down to moderate $46,000 on blowoff. Last week (3d) was very good at near to $60,000. "Yolanda and Thief" (M-G), with Jimmy Dorsey orch, Carlos Ramirez and Jackie Gleason on stage, opens tomorrow (Thurs.).

Criterion (Loew's) (1,700; 60-$1.25)—"This Love of Ours" (U) (4th-final wk). Ended third semester last night (Tues.) at good $25,000. Second was $28,000.

Globe (Brandt) (1,416; 70-$1.50)—"G. I. Joe" (UA) (7th-final wk). On washup six days mildish at $10,000, while last full week (6th) was medium $14,000. "Capt. Kidd" (UA) opens tomorrow (Thurs.).

Gotham (Brandt) (900; 60-$1.20)—"Mexicana" (Rep). Doing very nicely at $9,000 or over and holds. Concluding (4th) round for "Paris Underground" (UA) was okay $7,100.

Hollywood (WB) (1,499; 65-$1.10)—"Saratoga Trunk" (WB) checks in here today (Wed.) after 21 weeks of "Rhapsody in Blue" (WB), finale being light $8,500, the 20th week $12,000. On run big profit was rolled up.

Palace (RKO) (1,790; 60-$1.20)—"Spanish Main" (RKO) (3d wk). Started third week yesterday (Tues.), second having finished at strong $38,000. Initial seven days went to $47,000, new high for house.

Paramount (Par) (3,664; 70-$1.20)—"Hold That Blonde" (Par), Frank Sinatra, Jan Savitt orch and Pied Pipers (3d wk). Holding up very sockfully, second stanza through last night (Tues.) reaching $98,000, close to the smash $102,000 garnered initial week.

Radio City Music Hall (Rockefeller) (5,945; 60-$1.10)—"Weekend at Waldorf" (M-G) and stageshow (7th wk). Should round out seventh frame at big $100,000, holding, while sixth went to a powerful $116,000.

Rialto (Mayer) (594; 35-85)—"Man Alive" (RKO). No dice at only $6,000 and goes out. "Strange Confession" (U) on 8½ days was just fairish at $8,000. "A Game of Death" (RKO) opens Friday (23).

Rivoli (UA-Par) (2,092; 60-$1.25)—"Love Letters" (Par) (13th wk). Shearing off this week (13th) to about $26,000 but good enough. Last week (12th) was stout $36,000. Goes one more round with "Lost Weekend" (Par) opening Dec. 1.

Roxy (20th) (5,836; 65-$1.10)—"Dolly Sisters" (20th), with Carl Ravazza, Beatrice Kay, Gomez and Beatrice and Maurice Rocco in person (2d wk). A sock b.o. show at $100,000 grossed on initial seven days through last night (Tues.). Concluding (2d) week for "And Then There Were None" (20th), Ravazza, "Mr. District Attorney" (Jay Jostyn), Nicholas Bros. and Dave Apollon, was good $68,000.

State (Loew's) (3,450; 43-$1.10)—"Vines Have Tender Grapes" (M-G) (2d run), with Leo Carrillo and Lee Sullivan on stage. Indications point to a good $29,000. Last week "That Night With You" (U) (1st run), with "Guess Who" radio program with Happy Felton, plus Keye Luke on rostrum, $31,000 was struck.

Strand (WB) (2,756; 75-$1.20)—"Confidential Agent" (WB), Vaughn Monroe orch and Fred Sanborn (3d wk). Pacing for swift $52,000 or over and holds. Last week (2d) reached a wow $59,000.

Victoria (Maurer) (720; 70-$1.20)—"Danger Signal" (WB) opens here today (Wed.) after five fine money-making weeks with reissue of "It All Came True" (WB), blowoff being $13,000, fourth week $17,000.

Winter Garden (UA) (1,500; 60-$1.50)—"Johnny in the Clouds" (UA). English-made not doing well here at only $21,000 or in that vicinity, disappointing, but holds. Last week, sixth for "Blithe Spirit" (UA) was down to a lean $13,000.

'Spanish Main' Pacer For Providence, 20G

Providence, Nov. 20.

Topping the list hereabouts is "Spanish Main," which is carrying RKO Albee to sock gross. Majestic's "The Dolly Sisters" is still sock in its second week. Loew's State doing so-so with "Captain Kidd."

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"The Spanish Main" (RKO) and "Mama Loves Papa" (RKO). Knockout $20,000. Last week, "First Yank Into Tokyo" (RKO) and "Radio Stars on Parade" (RKO), nice $15,000.

Carlton (Fay-Loew) (1,400; 44-65)—"House on 92d Street" (20th) and "American Beauty" (20th) (3d downtown wk). Good $3,000 after nice $4,500 in second run.

Fay's (Fay) (1,400; 40-65)—"Love, Honor and Goodbye" (Rep) and vaude. Groovy $7,000. Last week "Don't Fence Me In" (Rep) and vaude, solid $7,800.

Majestic (Fay) (2,200; 44-65)—"Dolly Sisters" (20th) (2d wk). Still strong $16,000. First sesh hit record $20,000.

Metropolitan (Snider) (3,100; 44-85)—"Angel Comes to Brooklyn" chestra heading stage show in three-day weekend run. Solid $8,000. Last week "Come Out Fighting" (Mono) and Joe Besser heading stage show with Ed Drew orch. Three-day weekend stand netted fair $5,000.

State (Loew) (3,200; 44-65)—"Captain Kidd" (UA). Good but not outstanding $15,000. Last week "Highness and Bellboy" (M-G) and "Rough, Tough and Ready" (M-G) (2d wk), very nice $14,000.

Strand (Silverman) (2,200; 44-65)—"Kiss and Tell" (Col) and "The Voice of the Whistler" (Col). Opened Monday (19). Last week "Love Letters" (Par) (3d wk), wow $13,000.

5 H.O.s in Mpls.; 'Uncle Harry' Good $9,000, 'Mexicana' OK 3G, 'None' 4G 3d

Minneapolis, Nov. 20.

Five holdovers leave the local public almost stranded for new fare currently. The lone new "A" newcomer is "Uncle Harry" and it's prospering accordingly. It's the second week for the high-stepping "Kiss and Tell" and the virile "She Wouldn't Say Yes," the fifth for "The House on 92nd Street," the fourth for "Love Letters" and the third for "And Then There Were None." Most of the stayers will limit their final cantos to six-days to permit new openings on Thanksgiving.

Estimates for This Week

Aster (Par-Singer) (900; 15-25)—"Crime Doctor's Warning" (Col) and "Wanderer of Wasteland" (RKO). Neat $1,800 pace for five days. "This Gun for Hire" (WB) (reissue) and "Chicago Kid" (Rep), open tomorrow (21). Last week, "Betwitched" (M-G) and "Tiger Woman" (Rep), good $2,100 in six days.

Century (P-S) (1,600; 44-60)—"Love Letters" (Par) (2d wk). Fourth Loop week for this staunch boxoffice contender. Has been an outstanding draw and will finish last six days strong to $5,000. Last week, big $6,500.

Gopher (P-S) (1,000; 40)—"Mexicana" (Rep). Well liked musical. Looks like okay $3,000. Last week, "Isle of Dead" (RKO), good $4,000.

Lyric (P-S) (1,100; 44-60)—"And Then There Were None" (20th) (3d wk). Third week downtown for this murder chiller. Will finish last six days to fair $4,000. Last week, okay $4,500.

Orpheum (P-S) (2,800; 44-60)—"Uncle Harry" (U). Clear sailing because of lack of new opposition. Good $9,000. Last week, "First Yank Into Tokyo" (RKO), light $7,000 in six days.

Radio City (P-S) (4,000; 44-60)—"Kiss and Tell" (Col) (2d wk). A whale of a draw. Pulling both the older and younger sets and getting a tremendous play from the feminine fans. Big $10,000 in six days in prospect after terrific $20,000 first week.

State (P-S) (2,300; 44-60)—"She Wouldn't Say Yes" (Col) (2d wk). Difference of opinion regarding its merits, but turnstiles have clicked merrily. Neat $9,000 anticipated in six days after big $14,000 first week.

Uptown (Par) (2,300; 44-60)—"Song to Remember" (Col) (repeat). Return visit here where it came through spectacularly the first time. Stretching toward good $4,200. Last week, "Duffy's Tavern" (Par), good $4,400.

World (Par-Steffes) (350; 44-80)—"House on 92nd Street" (20th) (5th wk). Finishing to good $1,800 for six days. Last week, good $2,200.

B'WAY'S GIGANTIC
PALACE TO BIG
RKO PALACE
Spanish Main
TECHNICOLOR
Mighty
SEA DRAMA
OF ALL
HIS CAPTIVE BRIDE
Became A WILDCAT on HIS HANDS
Sail away on
THE SPANISH MAIN
IN TECHNICOLOR
PAUL MAUREEN WALTER
HENREID O'HARA SLEZAK
FABULOUS
THE SPANISH MAIN
in Glorious TECHNICOLOR
HENREID · O'HARA · SLEZAK
The SPANISH MAIN
In Glorious TECHNICOLOR!
Paul Maureen Walter
HENREID · O'HARA · SLEZAK
A FRANK BORZAGE PRODUCTION
with BINNIE BARNES · JOHN EMERY
Barton MacLane · J. M. Kerrigan · Fritz Leiber · Nancy Gates
Jack LaRue · Mike Mazurki · Ian Keith
Executive Producer ROBERT FELLOWS · Associate Producer STEPHEN AMES
Directed by FRANK BORZAGE
SCREEN PLAY BY GEORGE WORTHING YATES AND HERMAN J. MANKIEWICZ
RKO RADIO PICTURES
PUT THE VICTORY SPIRIT IN THE VICTORY LOAN!

WONDERSIGN LIGHTS GEST WEEK ON RECORD!

Happy, eager, excited throngs storming and packing the theatre as thousands more mill in the streets around the brightest spot on Broadway — scene of the showing of the golden treasure ship of entertainment launched by RKO through the greatest national advertising campaign in movie history! . . . No wonder the N.Y. Daily Mirror keys the newspaper talk with "a hit that should form a line for weeks"! . . . No wonder the ALL-TIME HIGH for the Palace, New York, follows the ALL-TIME HIGHS for the Hippodrome, Cleveland, the Orpheum, New Orleans, The 20th Century, Buffalo — and the biggest business in years for dozens of other first runs! . . . and no wonder that every showman who has a chance at playing it at all is trying to date it for as soon as he can and as long as he can!

Film Reviews

Continued from page 10

The Last Chance

"Louise," and Metro's hopes for its value for all houses should pay off.

Story deals with a group of central European refugees who are led from Italy to safety in Switzerland by three escaped Allied prisoners. Latter, one American and two Britishers, are actual Allied fliers who were shot down over Switzerland during the war and interned, acting in the film to help pass their time. Dialog, although predominantly English, also includes German, French, Yiddish, Serbian and Italian, with English titles adequate for American audiences.

Although far from a documentary, the film sets out to prove that the war-ravaged earth is really one world in which all people can live peacefully, and does so in a most convincing, albeit entertaining, fashion. Refugees, no two of whom are from the same country, are thrown together by their common danger and, although complete strangers who don't even speak the same language, work in harmony toward their goal of haven. Good illustration: one of the Allied prisoners, an American sergeant, starts singing in English an oldtime roundelay. Faces of the other refugees light up and each joins in on a chorus, singing in his own language.

Action gets off to a fast start as the American and a British officer escape from an enemy train carrying prisoners from Italy to Germany. They find refuge with an Italian priest who has been harboring another British officer and the refugee. The Italian guide, who was to lead the refugees across the mountains into Switzerland, is killed when the Germans attack the village and the priest, before he is captured and executed, talks the prisoners into looking after the civilians, who include a German widow and her young son, an old Jewish tailor and his orphaned niece, and two Frenchwomen.

Realizing they cannot leave the civilians behind, even though it means added danger for them in getting to Switzerland, the prisoners begin the long trek across the Alps. Advancing through the mountain snows, they succeed in eluding the pursuing German patrol and finally reach Switzerland in a rousing climax to the picture.

Predominantly amateur cast is surprisingly good, with John Hoy, one of the British fliers, particularly outstanding. M. Sakhnowsky, the old Jewish tailor; Giuseppe Galeati, the Italian priest, and Therese Giehse, the German hausfrau, are all actual refugees and bring to their roles all the tragedy brought into their lives by their Nazi persecutors. Ray Reagan, the American sergeant who has just returned to his home in Laurel Springs, Md., is no Hollywood find, however.

Director Leopold Lindtberg keeps the pace rapid and Robert Blum's score is another factor adding to the general quality of the film.

Les Caves Du Majestic

("Majestic Hotel Cellars")
(FRENCH-MADE)

Paris, Nov. 6.

Domaines (Public Property Office) release of Continental production. Stars Albert Prejean; features Suzy Prim, Jacques Baumer, Denise Grey, Jean Marchat, Gabriello, Gina Manes, Florelle, Charpin. Directed by Richard Pottier. From a novel by Georges Simenon; screenplay by Charles Spaak. Music by Sylviano. At Normandie, Paris. Running time, **95 MINS.**

Commissaire Maigret	Albert Prejean
Murdered Woman	Suzy Prim
Hotel Cook	Jacques Baumer
Secretary	Denise Grey
Dead Woman's Husband	Jean Marchat
Detective	Gabriello
Hotel Guest	Florelle
Judge	Charpin

No screen mention is made of either producer or distrib, due to the picture having been made under German auspices during occupation and having been since seized by Public Property authorities. If despite those conditions an export visa can be obtained, it might be worth trying in other territories. Charles Spaak has written a fair screenplay from the novel by Simenon, w.k. here as a detective story author. Production has not been stinted, cast is good and locally it is a sure click.

Whodunit shows the police hesitating to trace the murder of a woman to her husband or to a cook in the hotel where they were staying, finally nabbing an outsider. The murder is shown flashback fashion just before the end.

Albert Prejean leads the hunt as Inspector Maigret, a permanent character in Simenon's novels. His brainwork gets comedy relief by Gabriello, who does his assistant and whose large bulk helps to draw laughs. Suzy Prim appears only in the first few sequences, except for the flashback at the end. Jean Marchat is the husband suspected on account of an affair with his secretary, Denise Grey. Jacques Baumer, as the cook wrongly accused, gives an excellent performance, with Florelle staging a comeback on the screen. Charpin gets laughs as the judge.

Direction is good, with an especially good scene when Prejean stages a dinner party, inviting both suspects to decide who is guilty and should be adjudged the father of the dead woman's child.

Tempo is reasonably fast and technique is good. *Maxi.*

Border Badmen

PRC release of Sigmund Neufeld production. Stars Buster Crabbe; features Al (Fuzzy) St. John. Directed by Sam Newfield. Screenplay, George Milton; camera, Jack Greenhalgh; music, Frank Sanucci; editor, Holbrook N. Todd. At New York, N. Y., week Nov. 15, '45, dual. Running time, **58 MINS.**

Billy Carson	Buster Crabbe
Fuzzy Jones	Al "Fuzzy" St. John
Helen	Lorraine Miller
Merritt	Charles King
Dorothy Spencer	Raphael Bennett
Gillan	Archie Hall
Evans	Todd Buster
Roxie	Marlyn Gladstone
Mrs. Bentley	Marin Sais

Most that can be said about "Border Badmen" is that it's just another low-budgeted Buster Crabbe western, lacking originality. Kids will probably go for the usual type of western chases and the too-obvious humor inserted by Al St. John, Crabbe's perennial stooge in this series of horse operas, meaning the film should fill the bill on the family dualers.

Uninspired plot has St. John as a distant relative of a big silver magnate who has just died. He and Crabbe go to claim his share of the inheritance, only to find that a group of heavies in the town, including the mayor and deputy sheriff, are killing off all the legal heirs as they turn up in order to fake a claim to the several million-dollar legacy for themselves. Action then deteriorates into the usual Western sequences.

Pretty girl, the old man's closest relative, is kidnapped by the thugs and released by Crabbe and St. John after a tussle in a cabin hideout. Pair then return to the town and succeed in rounding up the heavies after more free-for-alls. Flat climax has the will being read, with each heir getting a substantial sum until the attorney reaches the last name, that of St. John, who, as a 32d cousin, finds he has inherited a dollar bill and a sheaf of debts the old man forgot to pay before he kicked off.

Acting in the film is so-so, with Crabbe and St. John carrying the bulk of the plot in their usual routine manner. Director Sam Newfield, with little to work with in the way of a script, keeps the pace fairly rapid.

Dangerous Intruder

PRC release of Martin Mooney production. Stars Charles Arnt, Veda Ann Borg; features Richard Powers, Fay Helm. Directed by Vernon Keays. Screenplay, Martin M. Goldsmith from original by Philip MacDonald and F. Ruth Howard; camera, James Brown; editor, Carl Pierson; music, Karl Hajos. At New York theatre, N. Y., week of Nov. 15, '45, dual. Running time, **58 MINS.**

Max Duncane	Charles Arnt
Jenny	Veda Ann Borg
Curtis	Richard Powers
Millicent	Fay Helm
Foster	John Rogers
Jackie	Jo Ann Marlowe
Mrs. Swenson	Helena P. Evans
Freckles	Roberta Smith
Holt	George Sorel
Dr. Barrom	Forrest Taylor
Chauffeur	Eddie Rocco

"Dangerous Intruder," until the last reel, has all the necessary ingredients of suspense, fast action and good acting to make it an above-average thriller but then falls flat because of a routine denouement. Modestly budgeted, picture emerges as a fair entry.

Plot concerns a stranded showgirl (Veda Ann Borg), who is convalescing in the home of a wealthy art fancier (Charles Arnt), after having been struck by his car while hitching a ride back to New York. She is frightened during the night by piercing screams but Arnt's little stepdaughter (Jo Ann Marlowe) explains that it's her ill mother. Miss Borg notices that Arnt shows an almost insane obsession about his ancient art masterpieces and realizes that all is not well when she discovers that the family got its wealth only recently through inheritance from a spinster aunt.

Arnt overplays the villain role with too much mugging. Miss Borg (a looker) and the supporting cast do creditably, with the precocious Miss Marlowe especially good. Director Vernon Keays achieves suspense at the start but is stymied by the final letdown.

Shadow of Terror

PRC release of Jack Grant Production. Stars Richard Fraser, Grace Gillern; features Cy Kendall, Emmett Lynn. Directed by Lew Landers. Screenplay, Arthur St. Claire from original by Sheldon Leonard. At New York theatre, N. Y., dual, week of Nov. 9, '45. Running time, **61 MINS.**

Jim	Richard Fraser
Joan	Grace Gillern
Maxwell	Cy Kendall
Elmer	Emmett Lynn
McKenzie	Kenneth McDonald
Walters	Eddie Acuff
Sheriff	Sam Flint

PRC's venture into the atomic bomb film cycle, "Shadow of Terror," is further proof that this company is gradually rising out of the minor leagues. While lack of marquee names still keeps this picture in the double-bill category, it is a well-paced mystery melter that should get favorable boxoffice reactions.

Story gets off to a fast start as the hero is slugged in his train compartment and thrown off the moving train into the desert after heavies make off with his papers. Found unconscious by the gal, the conk on his noggin has brought about amnesia. Recuperating at the gal's ranch, more assaults, kidnapings, etc., disclose the young scientist has the secret of atomic energy. The gang boss wants to capitalize on this before the scientist turns it over to the Government. More slugging and he regains his memory, he and the gal escape and, after a desert chase, are saved by the sheriff.

Richard Fraser, newcomer with a nice personality, makes a fairly effective lead, and Grace Gillern shows promise as the ingenue. Production and direction, while not of top calibre, are adequate.

Pan-Air

Continued from page 2

affixed to the pilot compartment bulkhead in such a way that vibration is minimized and traffic to and from the nose of the ship is not impeded. Speakers carrying the dialog are set in the ceiling, evenly spaced above the aisle. There are three and their reproduction of sound in this showing was the only drawback. They seemed too small (perhaps eight in.) to clearly do the job, although this might have been due to too much gain.

Pan-Am intends that these films will serve various purposes. Firstly, they aim to ease the boredom and strain of long flights. Secondly, when inaugurated on South American runs, shorts based on the habits and people, scenery, etc., of the countries touched will help passengers assimilate info on where they're going. As far as features are concerned, the company must of necessity keep ahead of national release dates since to some people there's nothing more boring than seeing a certain film a second time.

During the test, Pan-Am engineers indicated possible future entertainment of passengers with top commercial radio shows by picking up and sending over the speakers a WJZ, N. Y., program. Television is also a future possibility, and in this field it must be remembered that the tele rays do not bend, hence high-flying planes can continue to pick up this type of transmission much longer than individual ground receivers.

Anglo-U. S.

Continued from page 1

the appearance of its stars in American pix enhances their value, but many Britishers insist that the contract for America should be for one or, at the most, two films.

Stars involved on both sides of the Atlantic under this new lend-lease arrangement include Irene Dunne, Hedy Lamarr, Lauren Bacall, Anne Baxter, Sir Cedric Hardwicke, George Raft, John Wayne and Marlene Dietrich and, from the British end, Anna Neagle, Stewart Granger, Rosamund John, Michael Wilding, Sally Gray, Anton Walbrook and John Gielgud. Interchange of directors and scripters is also being planned.

That such an interchange of talent is bearing fruit is evidenced by Patricia Roc, who was imported by Walter Wanger for one film at Universal. Miss Roc is already in demand to make another picture.

Dover is slated to fly back to the U. S. today (20).

Theatre Royalties

Continued from page 2

ASCAP collects a goodly sum for it annually. They feel also that when a film manufacturer buys synchronization rights to an old tune, the performances of it in the film should add to the original writer's ASCAP check. On this basis, they would like the Society to reserve all or a substantial portion of theatre revenue for distribution exclusively among their group. This doesn't necessarily mean only SCA members, but all writers who contribute to the music industry.

So far, it's said, talks by SCA reps with ASCAP men are on the friendliest of terms. One meeting has occurred and another is scheduled.

Other fields in which ASCAP is concerned with reserving income for distribution solely to the contributors of the music are the classical performance field and television. Neither problem has as yet been settled.

Paris Today

Continued from page 1

legal tender affects the nite spots more than anything else. One of the leading places is the Swing Club de France, in the Rue de Berri next to the N. Y. Herald Tribune building. This intime spot keeps part of the crasser public away by actually pretending to be a club, selling membership cards at $10 per. That doesn't keep away too many, and it makes the choicer French black market operators think they are really getting something.

As a matter of fact, they are. The band is good by American standards. It is led by Aime Bareili, who is Champion de France de Swing, having won a contest, and a really good hot trumpeter.

The place has the usual Parisian luxury decorations, not unlike old niteries like Casanova (which is still operating). Champagne sells for $28 a bottle—it would be good champagne at one-third the price—and that's all you buy, at the tables. At the bar, drinks are $3 each—probably an all-time high for anywhere.

Tables are filled with people who look much like the oldfashioned young French smart set—not many foreigners, but an occasional English or American officer. GIs sit at the bar. The poules de luxe—literally translated, this means "luxury chickens," and that's what they are—at present, just as in the old days, but they seem younger and better looking. Very smartly dressed, too, at $400 or more per dress. Not evening clothes—nobody wears them, now—but ordinary afternoon dresses. Incidentally, for hoi polloi in this town there are almost no new clothes obtainable, the textile business not yet having got into mass production.

The Swing Club

Attraction at the Swing Club is chiefly the band. The night this mugg went, the chief spot in the show was occupied by Marcel Bianchi, a Corsican with an electric guitar, who opened with what appeared to be a genuine Spanish number of very high artistry, and then made the boys and girls swoon with a couple of very colorful sweet numbers which could be sensational in America, too. He wrings a variety of shading out of the instrument that can only be obtained by a European artist. And he has rhythm, too.

There is also a very young Negro GI named Arthur Duncan, who opens with Harlem rhythm at the mike (amateur, but much appreciated) and followed with a soft-shoe of pretty high calibre. Another GI took the mike during dancing later—apparently soldiers with talent are encouraged to come in and perform, and to show the French how it's done.

The crowd had a lot of fun, too, on a typical Parisian dance floor, the size of a livingroom rug. For the jive numbers, four young French jitterbug couples had it to themselves, working very hard for the benefit of the rest of the customers.

This is about the top spot, but there are others operating in Montparnasse and, of course, Montmartre. Still leading at prices a GI can more or less pay is the old Bal Tabarin, with practically the same first-class show and the same costumes (literally) as before the war. Pierre Sandrini is still putting it on, and he has a lot of the same performers he used to use. The wages he pays them, in francs, are just about 10 times the pre-war standard, but they still can't eat on their pay. Except the top ones, as usual.

Nite life is early, or it's strictly private carriage trade, because there are practically no taxis and the subway stops about one o'clock.

The legit is fairly flourishing, but it is, of course, of little interest to what Americans there are, except the students of French. Films are doing fine, except recently. Due to drought in the hydroelectric sections of the country, current is cut off in Paris from time to time, and continuous performances had to be abandoned in favor of evening shows only, except for a few Saturday matinees and a number of Sunday afternooners. The crowds stand in line for hours to get in, and they pay plenty. One of the smash French films, Pathe's "Les Enfant du Paradis," has been playing for months at the Cinema de la Madeleine to a $2.40 top, reserved seats. Prices elsewhere more or less in proportion.

But the franc is supposed to be devalued soon, and then these prices, in dollars, should be pretty near normal again. Even now, if you know your way around and you have good Federal Reserve notes in your pocket, you can buy francs at a rate that make the prices almost reasonable—unless the police catch you.

Documentary Films

Continued from page 5

tion, playing theatres now; being followed by "Toronto Symphony," screen story on the Dominion's principal symphony, with Sir Ernest MacMillan batoning.

Made by National Film Board and distributed (in Canada only) by Columbia Pictures, "CCO" was born in 1941 as a screen vehicle for the nation's war story. NFB also makes "World in Action," a documentary series distributed by United Artists in Canada and elsewhere, covering foreign topics. "WIA" is expected to continue production, although it, too, was a war baby (1942).

Stress Peacetime Teaching Via Films

Chicago, Nov. 20.

Films will have to play one of the most important parts in teaching mankind peaceful pursuits, just as they taught men to kill and destroy during the war, in the opinion of Maj. Dennis Williams, who as a field officer in Signal Corps' pictorial service during the war taught film utilization to Special Service officers and enlisted men all over the world.

Williams, who is now field supervisor for Encyclopedia Britannica Films, Inc., having recently received his Army discharge, demonstrated the importance of 16mm classroom films for peacetime inculcation of educational subjects at a press showing of some of EBFI's new subjects at the Palmer House recently, presided over by E. H. Powell, EBFI prez.

Tracing the history of films, and stressing the fact that Thomas A. Edison had his invention in mind chiefly as an educational tool before "the entertainment people grabbed it," Williams pointed to the production of 1,300 subjects apiece — 3,900 in all — by Army ground forces, AAF, and Navy as sufficient reason for educators to get on the bandwagon instanter.

New Field of Activity For Major Cos.' Shorts

When blueprints for further use of motion pictures in education are submitted by a committee of educators engaged in this postwar activity, they are expected to report that a new field of activity will be opened for major company short subjects depts. Also, the group will stress that U. S. educational methods will be advanced by providing new visual training aids.

No decision about the type of pictures to be made, nor whether individual companies will make a specific series or produce diversified subjects, can be expected until the various groups of educators complete their recommendations. No date has been set for the submission of this report to the Motion Picture Producers and Distribs' Assn.

One series discussed is the orientation shorts designed to acquaint school children with the new areas of the postwar world. Other suggestions embrace the fields of chemistry, physics and anthropology.

But this is only one phase of the activities of the committee on Motion Pictures and Education, chairman of which is Dr. George S. Zuck, former U. S. Commissioner of Education and now president of the American Council on Education. Four college presidents are among the educators included in the committee on the use of motion pictures in education: Isiah Bowman, president of Johns Hopkins; Karl Compton, prez of Massachusetts Institute of Technology; Edmund Day, prez of Cornell; Royal B. Farnum, exec. v.p. of Rhode School of Design; Dr. Howard Wilson, Harvard; Dr. Mark May, School of Human Relations, Yale University; Dr. Jay Nash, prof. of physical education, NYU, and Dr. Frederick Bair, supt. schools, Bronxville, N. Y.

DIETERLE'S LOANOUT

Hollywood, Nov. 20.

William Dieterle, under contract to David O. Selznick, moves to Paramount on loanout to direct "The Searching Wind" for Hal Wallis.

Filming starts the second week in December.

NEW U. S. PIX MART IN EUROPE

French Pic Makers Drop Production In Protest Vs. 'Excessive' Govt. Taxes

Paris, Nov. 20.

French producers have decided that no more pix are to go into production after the completion of those presently shooting unless government taxes are amended before Christmas.

Producers have already desisted signing any contracts until the tax squabble is settled.

Producers claim that the present taxes average half the grosses, leaving the producer less than 10% of the gross.

Two French Pix Nixed For Export; One Lauds Spain Reds. Other NG

Paris, Nov. 10.

Release of "Espoir" ("Hope") has been prohibited by the French occupation authorities in Baden-Baden as unsuitable for German audiences.

"Espoir," made in Spain during the Spanish revolution, extols the activities of the Spanish reds. It was directed by Andre Malraux, French writer, who also published the story as a novel.

Malraux served as a colonel in the French "liberation" forces and is now on General de Gaulle's staff. The picture had been produced for Corniglion - Molinier's Consortium and had been kept hidden during German occupation. Since then it has been sold to a French political organization which considered it suitable for propaganda.

A Sirius production, "La Route du Bagne," starring Viviane Romance, was refused an export on the grounds it would hurt French prestige abroad.

Picture, currently playing Cesar and Francais theatres, was unanimously panned by critics.

Action takes place about 1860 and shows Miss Romance as a girl unfairly sentenced to hard labor and transported to a colonial penitentiary, there to be married to a convict.

ALMY TO MANILA FOR WB FAR EAST REORG

Recently promoted to supervisor for Warners in the Philippines, China and Japan, Cliff Almy sails today (21) for Manila to reorganize company activities in that area.

In Manila previously for Warners, Almy was in a Jap prison camp there until early this year.

Queen Mary To Attend Rank's 'Cleo' Premiere

Dowager Queen Mary will be present at the royal preem of J. Arthur Rank's $5,000,000 production of "Caesar and Cleopatra" on Dec. 13 at the Odeon, Marble Arch, in London. Gabriel Pascal produced the film, from G. Bernard Shaw's famous comedy.

All tickets for the preem were completely sold out within eight hours after the initial announcement. No announcement of plans for American distribution of the picture have yet been made excepting that Neil Agnew, David O. Selznick's veepee, will personally handle the U. S. contracts via United Artists release.

See U. S. Pix Showing In Holland by Jan. 1

Washington, Nov. 20.

State Dept. spokesmen believe here that the film industry deal for exhibition in Holland will be fully shaped up and operating by about the first of the year. They pooh-pooh reports that France will make us trouble there and point out that the Dutch want to see American rather than French pix.

Operations will be under the Webb-Pomerene Act which permits U. S. exporters to work as a unit overseas for efficiency, despite the anti-trust laws.

Solons Get Petition On Canadian Tax Cut

Montreal, Nov. 20.

Petition to cut taxes on theatre admissions was forwarded to Federal and provincial authorities following a parley here of the Quebec Allied Theatre Industries. Both legit and pix houses come under the levy, which adds about a third to the original cost of the ducat.

The appeal points out that Quebec's amusement tax is highest in Dominion; that 42,000,000 admissions to movies were recorded in 1944 in Quebec and that Quebecers "should not be deprived of the favorite entertainment."

French Quota Parley Deadlock

Paris, Nov. 10.

The quota parleys seem to have reached a deadlock. Latest French offer was for 80 foreign pictures to be imported, but England insists on being allowed to bring in 40, and the Soviets claim that they should come in for 50% of the imports. This would mean no American imports.

French producers are not anxious to help, and claim that under German occupation they came in for about 85% of the playing time, and since American oldies have seen light again they have dropped to about 45%. This, they claim, shows what would happen in case they had to face opposition of recent American product.

THE FULLERS CONTINUE AUSTRALIA EXPANSION

Sydney, Nov. 2.

After taking control of key theatres in Perth, the Fullers have just signatured one of the best sites in this city and will erect a modern all-purpose theatre as soon as possible. Unit, it's understood, will take back Mayfair, Sydney, from Hoyts when lease expires two years' hence.

Fullers, controlling a solid chain elsewhere, have been short of theatres in Sydney, but with new-site deal, plus retaking of Mayfair, will be okay on major postwar plans. Deal, too, is in the fire covering a top site in Brisbane. This means a coast-to-coast coverage for fast-rising loop headed by A. Ben Fuller and Garnett Carroll, with Sir Ben Fuller as governing director.

With dough gotten from their New Zealand chain sell-out for around $1,750,000, the Fullers are sinking coin in a major Aussie loop buildup, covering pix, legit and vaude-revue in 1946.

See Sunday Shows In Antips Out by '46

Sydney, Nov. 2.

Anticipated that Sabbath shows, mostly cinema, will exit end of year, with blue Sabbaths the rule here as of Jan. 1, 46.

With khaki-clads swinging back to civilian life, and with the Yanks and the British homeward-bound, authorities see no reason now why Sabbath shows should be on tap after bowout of '45. Sabbath shows only came into being mainly on pressure from U. S. Army officials, who, naturally, were not keen to see their men hanging around the streets while on liberty.

The Aussies wouldn't mind Sabbath shows at all, but unionism is too strong in this zone to permit open houses every day of the week.

Rep Ups Paul Wir

Paul M. Wir, for six years manager of Republic's branch office in Panama, has been promoted to supervisor over the entire Caribbean territory.

ONLY QUOTAS MAY BE SNAFU

By JOE SHEA

All European peoples are hungry for American films and in all areas not restricted by too rigid foreign governmental quotas attendance records are four and five times greater than they were before the war, according to Emanuel Silverstone, special home-office representative for United Artists, who arrived in New York Monday (19) after a sixmonth survey of film conditions in Continental Europe.

He went over last May with Walter Gould, head of the UA international dept., and made an economic study of general film conditions and also took care of US business in England, France, Belgium, Switzerland, Denmark and Italy. Gould, who returned after three months abroad, made a detailed study of Norway and Sweden and supplemented Silverstone's report.

Silverstone was the first film man and the first American representative of any large business corporation to receive a priority to enter Italy, Marseilles and Switzerland.

The French grosses today are almost 10 times greater than before the war, in spite of the number of revivals, necessary because new pictures were not being shipped to Paris. "Wuthering Heights," "The Dictator", and "It Happened One Night" were playing in first-run theatres to bigger grosses than ever received from Paris film houses before. The percentage seemed to be 50% American pictures and the remainder divided among British, French, Italian and Russian products.

French Exhibition

According to Silverstone, French exhibition and nearly all foreign sales are being put upon a percentage basis and flat rentals are being eliminated. The exhibitors and the general public, by their unprecedented support of American films, seem to favor the Hollywood product, but the French producers are anxious to force restrictive measures by quota laws. The dubbing problem will not come up until it is known how many pictures will be released in France by American companies.

The French studios are not running to capacity as yet, and in 1945 they have produced 11 new features. Cost of production and raw stock shortage are still major problems. Probably 10 million people attend the French film houses every week, which would account for an estimated $5,000,000.

"Generally speaking," said Silverstone, "every country abroad has a strong nationalist feeling and wants to encourage its own picture production, and for this reason we are apt to hear more proposals for quotas in European countries.

"But in my opinion there never will be a substitute for quaality which eventually will overcome every obstacle. If foreign countries thought that their native productions were better than the Hollywood films, there would be no need for quotas. The American industry is doing bigger business with fewer pictures in most countries than before the war.

"The situation in England now is that the British public is supporting their home-produced pictures because they have become better."

While Silverstone was on an American freighter, en route to Portland, Me., where he landed, the agitation about protecting British films against the Hollywood product broke out in the English House of Commons in a 3½-hour debate last Friday (16). A government spokesman asserted that a reduction in American films imported to England may be expected in the near future, but the suggestion for a rigid 50-50 exchange agreement was rejected because this would not help progress toward bigger and better British films. However, there were uniform demands for a better break for British movies in American markets in return for the lucrative market Britain offers to Hollywood producers.

Korda's Opinion

Additional fuel on this subject was added Monday (19) by Sir Alexander Korda in an interview with the London Daily News, in which he charged British producers with "making the same old mistakes" and that their films were having "no real success in America."

Britain is not choosing the right subjects nor using the right techniques, he warned, and the onus must be on the maker, not the customer. "British people sneer at Hollywood and say its film business is stale and uninspired," Korda said. "But they are in for a shock, as Hollywood has never been busier than today, and knows how to make the best pictures."

To return to Silverstone's report on continental Europe, he stated that conditions in Belgium were very orderly and that 1,000 theatres were operating with 100 requistioned, on a two-month basis for each large house, by the military authorities. There is no restriction on importation of new pictures in Belgium and 60% of the features are American made.

Other Markets

Conditions are also normal in Switzerland, where 350 houses serve 4,000,000 people with many new pics. Admission prices are low and the country is underseated.

No new American pics are shown in Denmark, where the situation remains the same as last month because of the government law limiting the rental charge to 30% of the gross. American distributors are asking 40% on a sliding scale and, as a result of this stalemate, American films are off the Danish screens.

In Italy biz is booming with approximately 4,000 theatres open. There are no quotas and American distributors may bring in as many pictures as the market can absorb. Because this is a quasi-military zone, 80% of the film fare is American and British product. "The Dictator" has been one of the biggest grossers in Italy.

Rank, Greater Union Theatres Enter Partnership on Aussie Product Outlet

London, Nov. 20.

Negotiations have been completed whereby J. Arthur Rank enterprises and Greater Union Theatres, Ltd., of Australia, enter into a partnership for the running and development of the Greater Union Circuit of 72 theatres in Australia. John Davis represented the Rank group and Norman Rydge acted for Greater Union. Latter will fly to Australia tomorrow (21).

It is not contemplated that there will be any change in the management of Greater Union Theatres but only that certain representatives of the Rank group will join the board of the circuit. These arrangements will ensure that there is available to British film in Australia adequate playing time.

Additional arrangements were made, through Rydge, whereby National Theatre Supply Co. of Australasia, Ltd., by arrangement with Gaumont British Kalee, will market a complete line of cinematograph equipment which does not compete with Australian domestic product.

R. V. Perkins Named By Par to Manila Job

Robert V. Perkins, released from the OWI in Manila last Thursday (15), immediately became manager over sales for Paramount in the Philippines with headquarters at Manila.

Previously he had been with Par and Universal in the Far East. Just prior to the war he was U's manager over Japan.

Aussie Challenge Of Price Control

Sydney, Nov. 2.

Western Cinemas, Ltd., hooked up with Snider-Dean loop, has issued a High Court writ challenging the Australian Government's power to fix theatre admission prices.

WCL issued the writ against an order of the Price Commissioner (Professor Copland) fixing admission charges at unit's Blayney theatre. WCL claims the order was beyond Commonwealth power, and seeks an injunction preventing enforcement of the order. Writ is returnable in 28 days.

Case is expected to create great interest when due for hearing. Many organizations, both pic, especially distributors, and commercial, are keen to have a ruling on postwar control.

HOYTS' RECORD NET OF $790,280, '44-46

Sydney, Nov. 2.

Hoyts, headed by Ernest Turnbull, top cinema loop in this Down Under zone, hit a record consolidated net profit of $790,280 for year ended June 30, an increase of $129,520 on past takes.

The gross revenue was $12,803,132 against $11,545,164 last year.

London West End Has Big Pix Sked

London, Nov. 13.

Biggest onslaught of British pictures on the West End, all made by J. Arthur Rank and his subsidiaries, is about to be made.

First is Michael Powell & Emeric Pressburger's "I Know Where I Am Going," starring Wendy Hiller and Roger Livesey, which goes into the Odeon, Leicester Square, Nov. 16 for run. Understood pic cost $1,200,000.

The next is Cineguild-Noel Coward's "Brief Encounter," starring Celia Johnson and Trevor Howard. Opens at New Gallery Nov. 26 for at least four weeks' run. This one cost $1,400,000.

Then there is Individual Films' "The Rake's Progress," with Rex Harrison and Lilli Palmer as the stars, costing $1,120,000, and follows "I Know" at the Odeon Dec. 7. The Powell-Pressburger epic could stay longer than the four weeks, but is due for general release at mid-December.

"The Wicked Lady," made by Gainsborough Films, starring James Mason, Margaret Lockwood and Patricia Roc, bows in at Gaumont Nov. 19 for run. This one is the cheapest of the lot, costing $672,000.

Michael Balcon comes through with "Pink String and Sealing Wax," the stage success, with Googie Withers and Mervyn Johns as the toppers. This one is expected to get West End prerelease before Christmas, with theatre not yet set. It is the cheapest of the lot at around $620,000.

Finally there is the long-awaited Gabriel Pascal Bernard-Shaw's "Caesar and Cleopatra," which took nearly two years to make. This one opens at the Regal, renamed Odeon since it has been acquired by Rank, Dec. 13, and stars Vivien Leigh and Claude Rains. House, which has since reopening been relegated to second run, is reverting again to premiere West End pre-release spot.

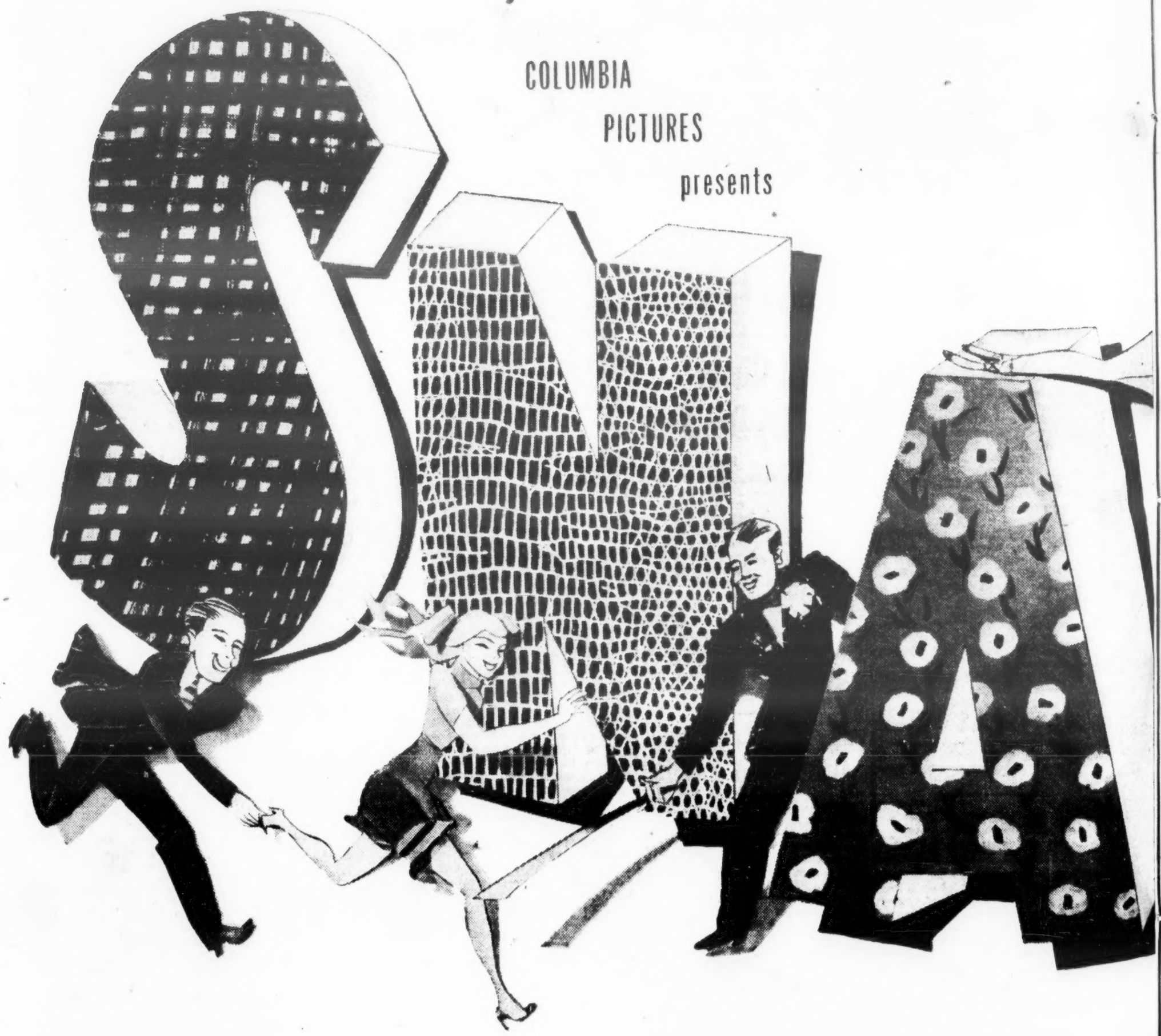
British, French Longhair Orchs Swap Leaders

London, Nov. 13.

For first time in history English and foreign orchestras are exchanging visits and conductors.

The London Philharmonic Orchestra, led by Sir Thomas Beecham, has left for series of concerts in Paris, Antwerp and Brussels, with the Paris Conservatory Orchestra, conducted by Charles Munch, to give series of concerts in London (including Albert Hall), and Birmingham. Beecham then returns to conduct the French Orchestra in London, while Charles Munch goes to Paris to conduct the London Philharmonic.

THEY SAID IT COULDN'T BE FUNN



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Roxy, N. Y.

Carl Ravazza, Maurice Rocco, Arthur Blake, Gomez & Beatrice with Freddie Jenal, Beatrice Kay, House Orch with Paul Ash, Gae Foster Girls; "The Dolly Sisters" (20th) reviewed in VARIETY, Sept. 26, '45.

This is possibly the best-rounded show the Roxy has had under its recently innovated presentation policy. It really plays like a million.

The bill plays fast, has been neatly staged and achieves a greater intimacy with the audience than any other recent layout that's played the 20th-Fox flagship.

All the individual acts are excellent, and that goes for the opening Maurice Rocco, with his upright tinkling of the black-and-whites, to the closing Beatrice Kay, with her mugging and travesty of oldtime tunes. In between there are Arthur Blake, with his smash satirizing of show biz personalities; Gomez and Beatrice, in their nifty ballroom stepping, with Freddie Jenal lending a neat lift with his accomp tenoring.

Miss Kay can really rock 'em with her showmanshio, and she really gets those laughs with those hokum bits of biz that never for a moment are out of the realm of good taste and expert timing. Her style is so typical of the vet performer who has adopted the schmaltz of another era, and knows how to use it well whatever the times.

Rocco, of course, is making one of his periodic visits to the Roxy, and his personality and showmanship at the ivories are always evident. And there doesn't seem to be another mimic around who can do those dames so devastatingly as does Blake.

Carl Ravazza continues as the house emcee, leading the orch and introducing the acts, in addition to handling a solo spot or two on his own. He's improving as a showpacer, and there's no denying that his pleasant personality is becoming increasingly projective across those foots, something that was lacking when he first took over as the house conferencier several months ago.

Kahn.

Orpheum, L. A.

Los Angeles, Nov. 41.

Joy Cayler All-Girl Orch (14) featuring Jean Tranell, Jo Anne, "Superwoman"; Bonnie Baker, Piccadilly Puppeteers, Micky Duvall, La Reina Rule; "You Can't Do Without Love" (Col).

Orpheum has framed a mixture of music and vaudeville for this week's offering. The music portions come off in okay fashion, sparked by Bonnie Baker's singing of her familiar numbers and the peppy playing of Joy Cayler's femme orch.

Show gets underway with La Reina Rule, mentalist, spending 17 minutes answering questions put by the audience. Act is on too long and slows show's pace. Micky Duvall runs through a standard juggling turn and the Piccadilly Puppeteers, two femmes, stage fairly interesting puppet show, using a chorus line of six, an opera singer, hula dancer, two acrobats and a piano player.

Bonnie Baker closes show with four tunes, all selling big. Singer's style is still fresh and she varies her offerings with two novelties and two of her standards, "You'd Be Surprised," used as opener, and "Oh, Johnny," closing tune. Newer numbers are "A Good Little Bad Little Lady" and "You Can Tell a Wolf Every Time." Both click.

Joy Cayler's femme aggregation has an enthusiasm that helps put the numbers over. Crew displays okay ability for both sweet or hot and also spots two novelty bits for added showmanship. They open with swing version of "Old Man River," then bring on band vocalist, Jean Tranell, for "Long, Long Time," "Kiss Goodnight" and "I Can't Give You Anything But Love, Baby."

Serving as intro to sidegirls is "Meet the Girls," giving wind instrument section chance to offer brief snatches of their favorite tunes. Jo Anne, saxophonist, also does novelty twist on "No Can Do," while the drummer, billed as "Superwoman," has comedy song and dance bit. Crew rides high on "Blastin' the Jinx with Joy," and Miss Cayler offers neat trumpet solo on "Rhapsody in Blue.' *Brog.*

Earle, Philly

Philadelphia, Nov. 16.

Lanny Ross, Radio Aces, Cappella & Patricia, the Nonchalants (3), the Herzogs (4); "Abbott and Costello in Hollywood" (U).

First stage appearance (except for short break-in date in Worcester) for Maj. Lanny Ross, since his discharge from the service, and the guy seems to be starting in where he left off to go to war.

Caught at his opening show here, Ross had the usually cold Earle Friday afternoon audience in the palm of his hand. His voice hasn't lost any of its resonance.

A little thinner and a bit gray at the temples, Ross is still the handsome character who made the femmes pit-a-pat in the pre-swoon era. He tees off with "It's Been a Long, Long Time," follows with a medley from "State Fair," "Till the End of Time," "Donkey Serenade," then encores with "I'm Getting Old in New Guinea" and "White Christmas"—latter providing a smash finish.

The Radio Aces score usual click with their novel material and delivery. One of the Aces, Lou Stoner, acts as m.c. for the show.

Another novel act is that of the Three Nonchalants. This trio go through their acrobatics with effortless precision. Act is given added zest by rapid-fire and clever repartee between the members of the team as they go through their paces.

The Herzogs—four gals—have a clever twist to their aerial antics. One of them acts as a stooge, comes up from the audience and goes through a series of difficult and daring stunts on a high trapeze for a boff hand.

Cappella and Patricia are suave in their interpretation of dances varying from Spanish to boogie.

House almost filled when caught. *Shal.*

Oriental, Chi

Chicago, Nov. 16.

Johnnie Johnston, Lionel Kaye, Monroe & Grant, Lane & Claire; "The Great John L." (UA).

Current bill, while composed of plenty of talent, is one of those lineups that never seems to get started and moves along in a rather listless manner. Headliner is Johnnie Johnston, who eight years ago got his start on radio station WMAQ, here, furnishing his own guitar accompaniments as he sang. He comes back as an established recording, radio and screen star, but has long since dropped the cowboy zither.

Closing the short four-act bill Johnston's rich baritone is heard in "I'll Buy That Dream," "There Must Be a Way," "It's Been a Long, Long Time," "Tampico," in which he selects a girl from the audience to join him in song from the stage and indulge in a bit of rhumba, a "Gershwin Medley" comprising "Swanee," "Embraceable You," "Summertime" and others, and closes with "Rockin' Horse Runs Away," which doesn't fit the Johnston style. Lad has plenty of personality which is projected over the footlights to the fullest extent. A hit.

Monroe & Grant get things started with their standard trampoline routine. Chatter between the two doesn't mean much and could be eliminated to advantage for more work on the bounding canvas. Their twists, turns and bounces bring results.

Lane and Clair do nicely with a neat line of dancing routines, outstanding of which is the stocking feet number and the "reading the comics" stanza, embracing a variety of acrosteps. Pair clicks.

Lionel Kaye furnishes the only real laughs on the bill with his crazy auctioneering. Making his first theatre appearance in Chicago Kaye dispenses a smooth line of gags as he gives away a table of merchandise to those who come up from the audience. A hit. *Morg.*

Tower, K. C.

Kansas City, Nov. 16.

Henry Busse Orch (17) with Roberta, Eddie Brown, Hank Siemon, Patterson & Jackson; "Tell It to a Star" (Rep).

Henry Busse brings his "shuffle rhythm" orch to the Tower this week, making it a happy one for devotees of both sweet and swing. Band of 17 men is a nicely-balanced combo of reed, brass and rhythm, and house at opening show went for it.

Orch swings out with "Hot Lips" as the drapes part. Busse takng the second chorus on his trumpet. Maestro then brings on Roberta, nifty brunet, who registers solidly with her chirping of "That Feeling in the Moonlight," "I Don't Want to Be Loved" and "A Kiss Goodnight." Gal is easy to look at and has okay pipes.

Next the band modernizes "Hall of the Mountain King" by Grieg, with smooth brass and reed effects. Hank Siemon, ventriloquist, follows with some expert voice control work. After a running fire of gab with Archie, the dummy, ventro duets "For Me and My Gal" with him. Closer is worked by Siemon with two youths called up from audience, who stooge in laugh-getting fashion on his knees.

Orch then plays medley from "Carousel," with Busse muting "If I Loved You" on his trumpet to garner heavy mitting. Eddie Brown, nice looking lad, is next with vocals of "Autumn Serenade" and "That's for Me" to good returns. Band does "Day Is Done" with the maestro out in front with his trumpet.

Shifting from sweet to swing, orch goes to town on "The B Bounce," and then give way to Patterson & Jackson, sepia comics and hoofers. Each weighs 300 pounds or more, and they click with their knockabout biz and nimble stepping. Finale is "When Day Is Done."

Full house at show caught. *Earl.*

State, N. Y.

Leo Carrillo, Lee Sullivan, Andree, Andre & Bonnie, the Appletons (3), Carlton Emmy's Dogs, Ruby Zwerling's House Orch; "Our Vines Have Tender Grapes" (M-G).

Loew's State has come up with entertaining fare both on screen and stage by way of celebrating its 24th anniversary. Screen offers "Our Vines Have Tender Grapes" (M-G) while stage show is a compact five-act bill entertaining all the way, topped by Leo Carrillo, dialect comedian of stage and screen, and featuring Lee Sullivan, personable songster whom Bing Crosby "discovered" and spotted in his film production "The Great John L."

The Appletons open with their clever acrobatic Apache in which male member and two femmes display genuine dancing ability in the otherwise roughhouse routines to garner solid hand. Carlton Emmy and his educated canines do nicely in followup, with Emmy putting his assorted purps through some clever stunts and managing to interlard sufficient comedy to please both oldsters and kids in the audience. Sullivan spots his song stanza next and offs to hefty applause (New Acts).

Andree, Andre and Bonnie, two gals and man, offer a nifty dance conceit wherein the femmes are mannequins in the male's millinery shop and come to life for a triple adagio, featuring nice lifts and spins, cleverly done.

Carrillo closes the show and keeps them laughing at his dialect stories, pavoff being the Italian trying to telephone the morgue to find if they picked up his pal whom he shoved overboard the day before. Comedian's delivery, of course, gives added zest to the yarns. For getaway, he goes serious on a recitative bit, "That's Hollywood," expertly done and sends him off to boff response.

Ruby Zwerling's house crew do a neat job, as usual, in backgrounding the acts. *Edba.*

Olympia, Miami

Miami, Nov. 17.

Ronnee & Myra Sawyer, Sid Rice, Mariam Burroughs, Coco, Steve & Eddy, Sylvia's Poodles, Les Rhode House Orch (13); "Love Letters" (Par).

Layout this week is one of the most entertaining in recent weeks, despite lack of names. Comedy predominates, with practically every turn angling for laughs.

Sylvia and her pups open, with aud going for the standard tricks by the canines. When she parades a group of French poodles in chorus fashion mitting hits high.

Sid Rice, fresh out of "Star and Gripes" Army show, scores comedy hit with his takeoffs on three characters before draft board, with timid soul delineation tops for laughs. Finishes with an audience participation stunt, bringing up two grownups and two kids as stooges for panto of "Amos 'n' Andy" characters for solid hand.

Mariam Burroughs, personable violinist, clicks with Gypsy medley and trick fiddling of "Intermezzo" and "Smoke Gets in Your Eyes."

Ronnee and Myra Sawyer, femme comedy duo, cleverly mixing corn with some smart songs, are also okay. Wind up with Spanish cape dance for nifty applause.

Coco, Steve and Eddy close with balancing act with some hilarious twists to standard stunts. After the clowning they do a number of acrobatic feats that merit plenty of applause.

Les Rhode and house band cut a neat show. *Soll.*

National, L'ville

Louisville, Nov. 16.

Jimmie Lunceford Orch (17) with Leon Collins, Tina Dixon, Nick Brooks; "Docks of New York" (Mono).

Jimmie Lunceford is a deaconish-looking gent who brings to town a solid crew of bandmen, bolstered by sock talent in the dancing department. Heavy on brass (8), five saxophones, guitar, bass, and piano, this aggregation needs only to play the tunes familiar to customers by Lunceford's recordings, to set 'em jumping. Open with "Honeydripper," plenty okay, followed by "Conversation While Dancing," a neat novelty.

Leon Collins whams 'em with his eccentric and tap hoofing. Lad is plenty nimble, and speeds turn to a fast finish with floor splits and somersaults.

Handling vocals in the male department is Nick Brooks, who garners good palming with "I'm Homesick That's All" and "If I Loved You."

Tina Dixon, gal with sock delivery, knocks off three smash numbers, "Stuff Like That There," "Big Bad Man" and "In the Groove," for terrific hand.

Male quartet, assembled from the band boys, plenty solid on the rhythm and get nice blend of harmony on "Blues in Night" and "Baby Are You Kiddin'." Teamed with the band for a swell rendition of "Jump for Joy."

Lunceford makes his introes straight, and has a sock band, both in the ork numbers and as background for the acts. Puts on a fast, and tuneful show which clicked at show caught Thursday (15) night. *Hold.*

Keith's, Indpls.

Indianapolis, Nov. 17.

Jerry Coe, 5 Willys, Singing Weavers, Young & Lucky, Burton & Janet; "Come and Get It" (Rep).

Keith's is laying a little low this stanza, with Sonja Henie's ice revue at the Coliseum making things temporarily tough for all kinds of show competition, but the new bill is nicely varied and pleasing enough.

The Singing Weavers offer a timely note with a tribute to the late Jerome Kern in their vocal medley from "Show Boat," given in effective style along with "Why Do I Love You?" and their own boogie-woogie novelty, "The Patty Cake Man." The 5 Willys, three girls and two men, make the customers sit up and take plenty notice of their fast acrobatic-juggling routine. They top it off by dividing four against one, the busy guy catching rapid-fire Indian clubs tossed by the others.

Jerry Coe gets a nice hand for versatility in his accordion-dancing routine, playing hot versions of "St. Louis Blues" and "Tiger Rag" on the squeeze box and reeling off an agile dance. He also demonstrates some tricky rhythms on the tambourine to advantage. Burton and Janet imitate Hollywood personalities. The guy is especially slick as Charlie Chaplin. A flashy Mae West does a fandango with Groucho Marx for the finale. Lucky and Young offer some neat tap routines to open.

Biz fair when caught. *Corb.*

Adams, Newark

Newark, Nov. 15.

Russ Morgan Orch (18), with Bud Weber and Marjorie Lee; Hal Stone & Nina Kaye; Bob Dupont; Gertrude Briefer; "Song of the Prairie" (Col).

Russ Morgan and his merry men have whipped together a sweet and funny show from familiar elements. The stout trombonist is casual as a spring shower as he unloads quips and tunes to fair applause. House small at opening, but this is something to be enjoyed by those who have outgrown their bobby sox.

For most of the show, Morgan clings to his faithful sliphorn, interpolating funny little sounds as counterthemes in such pieces as "Gotta Be This or That," and "Small Fry." Also sings the latter. Mild boffo comes when he jingles the ivories in "Who's Sorry Now?"

Bud Weber is Morgan's utility soloist, playing a sweet tenor saxe as a relief from the Harlem gut bucket stuff and singing now and then in a rich baritone.

Marjorie Lee gives out niftily on "Remember When" and "Till the End of Time."

Bob Dupont's super-slick juggling, done without words but with funny exclamations of surprise and alarm, also clicks.

Hal Stone does his usual clowning. Briefer's tap dancing is neatly executed. *Bran.*

Capitol, Wash.

Washington, Nov. 16.

Keye Luke, Buster West, Tommy Dix, the Stanton Sisters, Sam Jack Kaufman's House Orch; "And Then There Were None" (20th).

Keye Luke, Chinese film actor of the "Dr. Kildare" series, is headliner this week. He tees off with cartoon stint, drawing caricatures of Bob Hope, Frank Sinatra and Van Johnson. Then displays nice baritone on "Magic in the Moonlight" and "Irish Lullaby" and finishes with recitation, "Lincoln's Gettysburg Address" as a pitch for Victory Loan drive. Solid hit.

Tommy Dix also scores heavily in his song session. He opens with "Great Day" and then "Temptation" and "Old Man River," for hefty response. Stanton Sisters contrib neat routine of acrobatic dancing and some contortionist feats. Buster West clicks as usual with his nifty hoofing and foolery.

Sam Jack Kaufman's house crew, up on the stage this week, do a nifty job on a George M. Cohan medley. *Arke.*

Narrow Gauge Pix

Continued from page 5

they can put the tabu on him merely by nixing his application for a license.

Stars No Opposition

Use of name stars in commercially sponsored films also doesn't constitute competition, Knighton declared. Procedure doesn't hurt the studios, because they must first grant permission to the actor under contract to appear in the film, plus the fact that the picture is paid for by the sponsor. And, according to Knighton, if a sponsored short is good enough to be released by one of the major studios, as a few have been, the exhib benefits by getting a reduced rental for the short.

New Acts

"LADIES BE SEATED"
Audience-Participiation
With Johnny Olson, Penny, Aunt Jemima
40 Mins.
State, Hartford

"Ladies Be Seated" has been a successful radio audience participation show. It is carried on 197 stations of the ABC net. Following the footsteps of other successful radio participating shows it is hearing the jingle of extra vaude cash. Tryout at the State indicates that it is in need of immediate penicillin. It's only the fast talking and quipping of Johnny Olson, emcee, that keeps it stitched together. For vaude it lacks definite format. It's an aud-participating show only to the extent that the aud contestants are the butt of gags and hokum, played up by Olson and his associates, mainly a pretty lass answering to the tag of Penny. There are plenty of gifts and $5 bills spread about.

Act comprises the usual hokum of squirting seltzer at someone, or feeding marshmallows by eye-masked persons to likewise. Only difference between this and other shows is that all contestants, with the exception of the usual servicemen, are married couples. Makes for a more homey frolic. There are no brain twisters, no I. Q. revealers. Nothing. Just puts the gag to work on participant and pays off. As emcee, Olson is a hard worker and is on boards all the way through, peppering and keeping the pace moving. At the half way spot he is relieved by Aunt Jemima, standard chirper, who vocals a duo of numbers effectively. This mainly as plug for Aunt Jemima, sponsor, and an opportunity to give Olson a breather. A huge banner hung across curtain advertises fact that sponsor of show is Aunt Jemima. *Eck.*

MILENA MILLER
Songs
9 Mins.
Cotillion Room, N. Y.

Milena Miller is from radio but doesn't evidence any mike technique on the Hotel Pierre's Cotillion Room floor—nor does she evidence much nitery appeal. The latter is due chiefly to poor program pacing. "Paper Moon," "Deep Is the Ocean," "Might As Well Be Spring," a n.s.g. "Mary, Mary" nursery rhyme doggerel, "That's For Me" and "No Can Do" comprises her repertoire. It's all passive, done more or less in polite parlor entertainment manner. And when she essays endowing her songs with importance or values, such as the salute to Rodgers & Hammerstein for "Spring" and "Me," or Frank ("Praise the Lord") Loesser for his polite little "Mary, Mary" parlor song, it builds up to a big fawdown.

Miss Miller is pleasant, but could dress more excitingly. Above all, she needs some zing in her repertoire if she's to get out from behind the mike. *Abel.*

LEE SULLIVAN
Songs
12 Mins.
State, N. Y.

Lee Sullivan is the personable chap with splendid singing voice whom Bing Crosby "discovered" and spotted in a singing sequence of his "The Great John L." film. On appearance and ability he shapes up as another formidable entry for the swoonerstakes.

With plenty of personality, he projects well and his smooth baritone handles, with ease, "I'll Buy That Dream," "If I Loved You" and a couple of numbers he did in the film—"When You Were Sweet Sixteen" and "Just Say That I'm a Friend of Yours." These wrap them up for a solid hit. Encores with "Irish Lullaby" for more palm-pounding and a begoff speech. He's solid all the way for any bill or class boite. *Edba.*

AUDREY SPERLING
Songs
7 Mins.
Leon & Eddie's, N. Y.

Audrey Sperling claims to have come from "Best Foot Forward," but it was probably in a non-singing capacity, since her voice is hardly musical comedy calibre. It's still in the elementary stages, needing considerable smoothing to make effective listening in the rhythm numbers. A major fault is her straining for volume at the expense of melody.

However, she's a looker and could be used in production numbers. *Jose.*

SINCLAIR & ALDA
Ballroom
4 Mins.
Leon & Eddie's, N. Y.

Young terp duo has reached the point where they can get salvos for their lifts and spins, but need considerable polish for straight terping. Routines need some redesigning to get better effect.

In formal evening wear, they make a good appearance on the floor but need further experience before hitting moneyed spots. *Jose.*

Those howls you hear from Coast to Coast are from audiences convulsed by M-G-M's great new sequel to "See Here, Private Hargrove." This is the first of the five swell shows in M-G-M's new group.

"WHAT NEXT, CORPORAL HARGROVE?"
ROBERT WALKER · KEENAN WYNN
with Jean Porter, Chill Wills, Hugo Haas, Wm. "Bill" Phillips
Story and Screen Play by Harry Kurnitz · Based upon the Characters Created by Marion Hargrove · Directed by Richard Thorpe · Produced by George Haight · An M-G-M Picture

Literati

Joe Palooka's Sock Impact

Wartime effort of comic-strip character Joe Palooka as a morale builder seems to be seguing now into a postwar champion of tolerance and racial amity. Creator Ham Fisher, who has signed for a radio transcription series and a film for his comic-book hero, is following tack taken during war times, using Joe to plug for a democratic way of life. Newest comic book, 160-page "Joe Palooka Visits the Lost City," has theme running through Joe's adventures in oriental land. "Joe Palooka Fights His Way Back," recent book, shows similar theme.

Strip is reported reaching 50 million readers daily in America alone through newspapers and books. In addition, 1,200 papers in the armed services are using a Palooka strip. A special one-panel Palooka cartoon is also going out weekly to 2,600 industrial house organs. Army is using a Palooka book, which Fisher contributed free, for its wounded. Fisher is proudest of tag Nazi Joe Goebbels pinned on him in 1942, as most effective counter-irritant to Nazi propaganda.

Pocket Books' 16mm. Pic

Pocket Books' initial venture into the 16mm. educational film field, entitled "It's All Yours," was screened at the Book Publishers' Bureau dinner at the Waldorf-Astoria last night (Tuesday). Film is a 12-minute short starring Ralph Bellamy, which urges more non-required book reading among high school students.

Technically produced by Willard Pictures at its N. Y. studio, film was directed by Howard Styles of Willard pix. Project, initiated by Robert F. de Graff, Pocket Books prexy, is to offer high schools on a community-wide basis materials, without charge, for a "Book Fair." In addition to the film, the project furnishes high schools with background panels for a book exhibit.

Hargrove Inked For Lectures

W. Colsten Leigh has signed ex-Sgt. Marion Hargrove for a lecture tour, contract being inked to start Jan. 1 and run several years. No dates lined up yet, but ex-Yank staffer and writer will do two spiels, one a humorous talk on his Army experiences, and the other a serious talk on the new Army.

Leigh also recently signed Maj. Gen. Claire L. Chennault, who is already on tour, lecturing on his Flying Tigers and similar China war experiences.

Flo Parry's Payoff

Pittsburgh, Nov. 20.

One-woman crusade has been carried on here for last year by Florence Fisher Parry, theatre and general columnist for the Press. Mrs. Parry lives in a district that has been for some time beleaguered by delinquents and she decided to do something about it.

Talking personally to neighborhood kids was a small part of her plan. It seemed to be working, but Mrs. Parry wondered recently what with Halloween coming up, when Shadyside district, where she resides, has in past had a pretty tough time of it.

So Mrs. Parry got the boys together and told them she'd come through with a big treat if they behaved. It was the quietest Halloween in the district's history. Mrs. Parry came through for them, too. She called Warners, told them her story and wondered if she couldn't have the circuit's screening room and a couple of new features for a party. WB came through, the boys got their treat, and the Shadyside district is in Mrs. Parry's debt.

St. Louis Dailies Hike Price

The three St. Louis dailies—Post-Dispatch (Pulitzer), Star-Times, both (p. m.) and Globe-Democrat (a.m.)—hiked their sales price from 3c to 5c Monday (19). The Sunday price, 10c, remains unchanged. Increased cost all down the line is given as the reason.

The hike from two to three cents was made 10 years ago. It is the first time that a 5-cent charge has been made in St. Louis.

Edwin Seaver's Encore

Edwin Seaver's "Cross Section 1945"—second volume in the annual series devoted to new American writing—will be published Nov. 29. It has also been chosen as the Book Find Club selection for January. Book contains two novelettes, a section of a novel and of an autobiography, 21 stories, three narrative poems and five groups of lyric poems, none ever published before. Among contribs are Richard Wright, Jesse Stuart, Millen Brand, Gladys Schmitt and Norman Rosten, but bulk of book is made up of newcomers.

'Sea, Surf and Hell' Anthology

Many top literary names are included in the new anthology of the U. S. Coast Guard, "Sea, Surf and Hell," which has just been brought out by Prentice-Hall in cooperation with the Council of Books in Wartime.

Commander Arch Mercey, USCGR, and ex-OWI, and Chief Specialist Lee Grove, USCGR, are co-editors of the volume which includes such names as A. J. Liebling, Charles Rawlings, Dick Wilcox, the late Tom Treanor, Carl Jonas, Harry Henderson, Sam Shaw, Edwin C. Hill, Reg Ingraham and others.

Berle Shouldn't Have Opened It

Milton Berle's paper-backed compendium, "Out of My Trunk" (Grayson Publishers, $1), is something made to order for the great comedians of the day—Petey Wells, Georgie Hunter, and others. But it's liable to have some adverse effect on Berle's personal status.

The booklet has been out for some time now, and he hasn't shown up in town. People are wondering Why? Could it be, they're asking, that the process servers are standing by for his appearance at the behest of the original users of the material mentioned? Or did the originators of the material expire many years ago? Milty has got to show up. After all, he's a man of great personal courage. Otherwise he couldn't have written this tome.

In the meantime, testimonials are pouring in. For instance: Jack Benny says that he now feels more secure than ever.

Jackie Miles: "I'm asking double my salary now."

Joe Laurie, Jr.: "It's for sophisticates like Tom Howard."

Joe E. Lewis: "He's letting failure go to his head."

Bob Hope: "He's cutting in on my racket."

Bennett Cerf: "I overlooked the material deliberately."

Jerry Lester: "Buddy can have 'em."

Meanwhile, Berle is out in Pittsburgh with his "Spring in Brazil" musical, which is having a bit of book trouble. The trade is wondering if it's because he's using the stuff from "Out of My Trunk."

He'll no doubt have a lot of questions to answer the next time he shows up on Broadway. *Jose.*

Llewellyn Miller Goes to 'Go'

Llewellyn Miller, former editor of Screen Play, Screen Life and Movie Life and chief of the Hollywood bureau of Ideal Publications, has been inked by Capt. Arthur G. Brest to assume editorship of his Go mag on Dec. 1. Miss Miller is president of the Hollywood Woman's Press Club and will return to N. Y. in the near future to assume her new post. Walter Ramsey assumes her duties with Ideal.

Harry Brown's 'Yank' Blast

Playwright-novelist Harry Brown, author of "A Sound of Hunting," which opened at Lyceum, N. Y., last night (20), blasted Yank, GI weekly magazine, in a PM interview Monday (19). Former Yank staffer in N. Y. and London offices, Brown referred to Yank's "politics-ridden organization, where enlisted men get a rotten real all the way through;" claimed that "if any liberal did come into the organization he had to walk a tight-rope;" that no one wanted "the New Republic type" of writer-editor, and that "we used to feel bitter that the Germans were turning out a better magazine for their enlisted men."

Sgt. Al Hine, Yank's m.e., in a reply to PM written Monday (19) night, called attention to "confusion of facts" in Brown's statements. He called Brown's memory weak about Yank's attitude towards liberals on the staff, citing some of Yank's staffers like Sgts. Walter Bernstein, who got first interview with Yugoslav's Tito; Herb Lyons, ex-New Republic m.e.; Robert Bendiner, ex-Nation m.e., Cpl. Hyman Goldberg, now back on PM; ex-Sgt. Ralph Martin, now New Republic asst. m.e., and Sgt. Max Novack, ex-N. Y. Post. Hine called PM's attention to fact that Brown, when in London, headed a minority faction that tried to make

(Continued on page 56)

Look! It's the BAD BOY OF MUSIC

HE kept company with Hedy Lamarr, Gertrude Stein, Salvador Dali, Gloria Vanderbilt and Stravinsky . . .

HE mislaid a crate full of Picasso paintings for more than twelve hungry years . . .

HE conducted an orchestra made up of player pianos, sirens, whistles and an airplane propeller . . .

HE has been a composer, director, policeman, criminal endocrinologist and *Esquire's* advice-to-the-lovelorn columnist . . .

HE has just written a profound and merry memoir of his world and the company he keeps—the story of his life from musical obscurity to musical recognition as a serious composer.

At your bookseller's, $3.00

George Antheil

whose Fourth Symphony is scheduled for performance this season by symphony orchestras conducted by Ormandy, Leinsdorf, Golschmann, and Monteux.

DOUBLEDAY, DORAN

Now No. 2 to Hollywood

Continued from page 5

has the Paramount Astoria studio, and the former Warners-Vitagraph plant in Brooklyn is being used as a lab, with all equipment shipped to the Warners' Burbank studio. It may resume, however, as WB's active 16mm. production unit.

New York is now the second Hollywood because of increased activity in the commercial (35 millimeter) picture field, with Detroit second and Chicago third in the number of sponsored productions. Broadway screen and stage players also have been making frequent trips to Detroit and Chicago to work in commercial pics in midwest studios.

The N. Y. office of the Screen Actors Guild has signed contracts with 70 producers of commercial films but only half of this number are making one or more pictures at the present time. Studio space is at a premium and the three New York rental sound studios, with two stages each, are booked several months ahead.

All of the bigger productions are shot on 35mm. and then reduced to 16mm. to cover distribution in both fields. Between 100 and 200 feature-length commercials will be completed during 1945-46. Shooting and editing time takes from four weeks to six months and frequently there are a hundred players in these casts. Screen Actors Guild minimums are paid and salaries running up to $1,000 weekly have been paid for certain stage names.

The most ambitious undertaking to date in the commercial field is the 32-reel compilation of the Philco Corp.'s 1946 Victory Convention, produced by West Coast Sound Studios in N. Y. and in company plants in four states. It was shown Monday (19) at two sessions, with a luncheon intermission, at the Waldorf-Astoria hotel, N. Y., for Philco dealers in N. Y. and N. J. Subsequent showings of this picture, which is longer than "Gone With the Wind" will be held in 140 key cities, and thus bring the Philco line visually before 25,000 dealers.

Philco's Big Pic

West Coast Sound Studio prexy Al Manchee directed the picture which starred Philco's executives and engineers, with veepee George W. Goman, of West Coast, in charge of production. Filmed in five weeks the convention special has no main title, no credit title and no trailer bearing the film producer's name.

Success of filming and bringing a convention to dealers in this manner is said to have interested other corporations in film media.

Most players who double in radio, stage or nightclub field between their commercial pictures and television assignments find these commercial pix both lucrative and valuable to their careers. Several models and singers have secured Hollywood contracts as result of sponsored films. Many character players from Broadway stage and radio names are used from time to time in these pix but no Broadway stage or Hollywood name players are known to be in this field this week. Talent scouts of the major companies frequently send these commercial shorts—especially the soundies with girl singers—to their Coast studios, and while they have not achieved much of a reputation as yet it is reported that nearly a score of models and singers have reached Hollywood via these pix.

Ruth Brady went to Warners from one of these reels. Martha Scott, Donald Reagan, Neil Hamilton, Jimmy Lydon, Conrad Nagel, Wendell Corey are among Hollywood players who have worked in commercials in N. Y. Georgia Carroll, Martha Outlaw, Cecelia Meheher, Susie Crandall, Betty Linn, and Patricia Collins were given studio contracts in Hollywood after commercial pic roles.

No Eastern Gold Rush

In spite of this activity on the commercial film front all talent agents caution against a rush by former Broadwayites, now on the Coast, who may wish to return to N. Y. for this new film casting biz. Five agents—Al Ochs, Max Richards, Frances Robinson, Lucille Phillips and Almeida Roberts—supply all of the talent assigned to sponsored films, but still only 20% of the Screen Actors Guild can work continuously in these pix because of type casting restrictions. Even the several hundred who do work in these films double on the radio, in television or with stage or other theatrical work.

Male players must be of a definite type in this field, especially for sales message films where the sponsors have certain rigid rules. The actor cannot be a foreign type for the leading role and he must have no pronounced regional accent. This eliminates the Brooklynese and deep-south dialecticians. This rule about no regional emphasis in speech goes even for farmer roles. The ideal type for the sponsors is that of a midwestern American who might be recognized as the client's or salesman's nextdoor neighbor, no matter in which town they live.

Vagaries

Some companies insist that the leading man shall not have a mustache and that he must not wear a breast pocket handkerchief because the boys out in Steamboat Rocks don't sport the hanky. One player went out on a location trip to a factory in Ohio where scenes were being made in the general manager's office. The g.m. suggested that the actor play the scene without the spats he was wearing on the sub-zero day. The reason given was that the president of the company wore spats and evidently had the only franchise for that town. Stating that "he was born with spats on" the actor played the scene with his feet under a desk and there were no pan shots to his feet.

New industries have come into the commercial pic field this year, and more industries and companies have been getting estimates for sponsored films and are reported to be planning 1946 productions. The Army and Navy training reels showed big business how important films might be in their training, sales staff and direct-to-consumer advertising and selling campaigns.

The automotive industry was the biggest exponent of commercial films before the war, along with the aviation and oil companies. Now buslines, steamship lines, tobacco companies, pharmaceutical houses, public utilities, office furniture, toothpaste, shaving cream, electrical appliance, optical, carpet and clothing companies have stepped into film production and are completing or shooting features in N. Y. studios. American Tobacco has two pix completed by Jam Handy. For a Firestone Rubber pic some 60,000 props were used in a store sequence filmed at Fox Movietonews studio. Bell Telephone Co. has entered active production, and several are in work at the Loucks & Norling studio.

Among other producers active this week in N. Y. are Audio Productions, Caravel Films L. I. studio, Cinema Craft, Larry Corcoran, Frank Donovan, Filmcraft, Jam Handy, Hartley Prods, Leslie Roush Productions, Sound Masters, Tomlin Film Productions, West Coast Sound Studios, Wilding Pictures, Willard Pictures and Emerson Yorke. More than a score of companies are busy with documentaries and newsreel shots for the domestic and foreign market in addition to those making sound-slide advertising reels.

Par's Increase

Continued from page 7

are estimated at $13,841,000, including $2,868,000 share of undistributed earnings of partially owned non-consolidated subsidiaries, while earnings for the first nine months of 1944, were estimated at $12,476,000, including $2,797,000 share of undistributed earnings of partially owned non-consolidated subsidiaries.

The $5,354,000 of estimated combined consolidated and share of undistributed earnings for the quarter represent $1.43 per share on the 3,752,136 shares of common stock outstanding on September 29, 1945, which compares with $1.22 per share for the quarter ended Sept. 30, 1944. The $13,841,000 of estimated combined consolidated and share of undistributed earnings for the nine months represent $3.69 per share on such common stock outstanding, which compares with $3.32 per share for the first nine months of 1944.

After announcing that the company planned to continue its debt reduction program in 1946, the Board of Directors also authorized the retirement at par of the remaining $3,000,000 of the company's outstanding 3% debentures due 1952-54. This payment will make a total of $9,000,000 reduction of interest bearing obligations of the company and consolidated subsidiaries since Jan. 1, 1945, leaving outstanding $7,000,000 of company debt, consisting of $5,000,000 of notes due 1947-51 and $2,000,000 of convertible notes due 1951, also approximately $5,300,000 of Canadian theatre subsidiary debt payable in Canadian funds.

"Salome" RIDES AGAIN!

Miss Yvonne De Carlo adds something new to the old West in her role as "Frontier Gal," from the motion picture of the same name... a 1945 version of the virgin West.

And in Technicolor, too!

UNIVERSAL PRESENTS

YVONNE DE CARLO · ROD CAMERON

FRONTIER GAL

in TECHNICOLOR

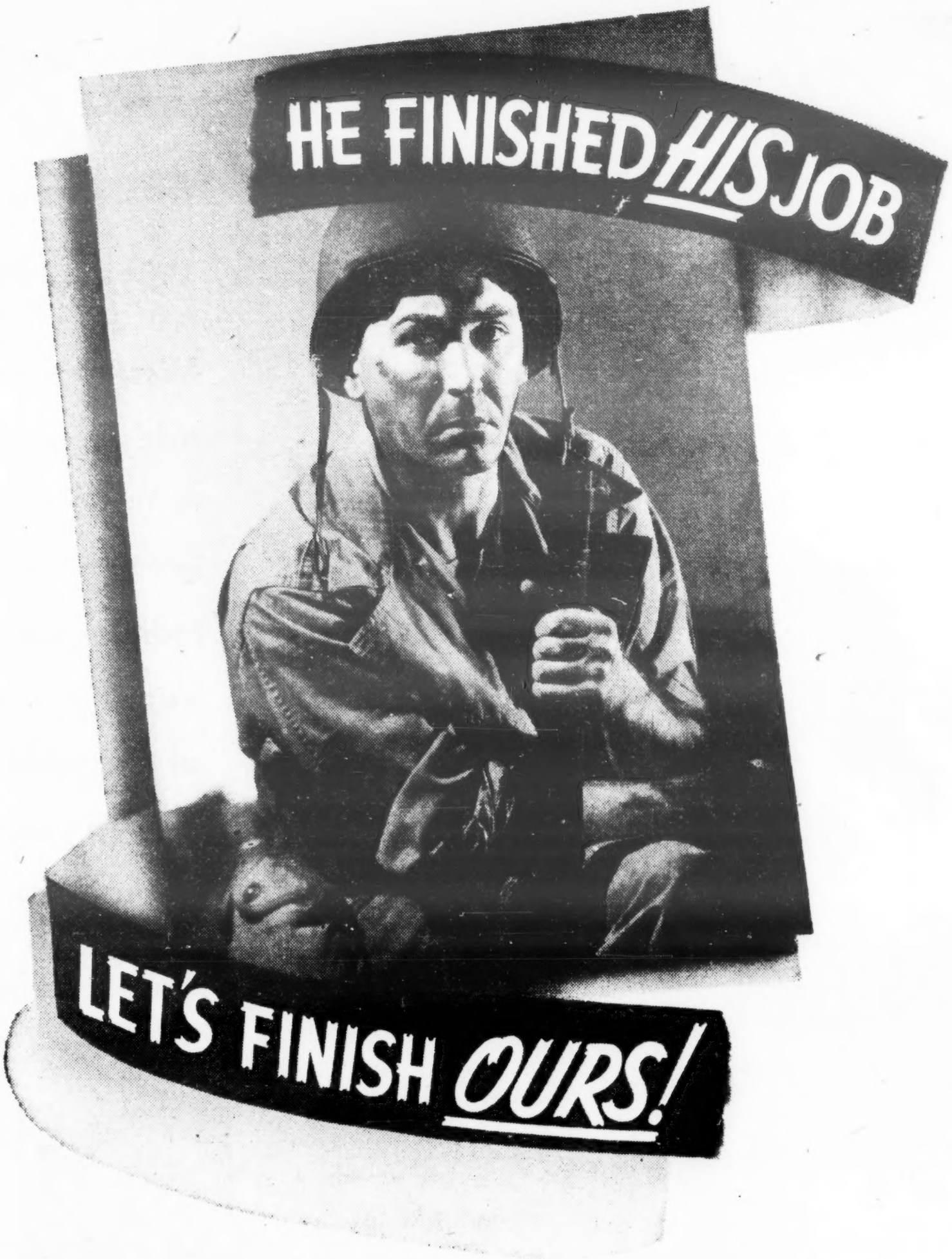
A FESSIER-PAGANO PRODUCTION

with ANDY DEVINE • FUZZY KNIGHT • ANDREW TOMBES • SHELDON LEONARD

Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano

Directed by CHARLES LAMONT • Executive Producer HOWARD BENEDICT

UNIVERSAL PICTURES



OCT. 29th to DEC. 8th

VICTORY LOAN DRIVE

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Gus Edwards

By Joe Laurie, Jr.

"And we write on our slate, We Love You Gus,
Since we were a couple of kids—"

Ringing down the curtain on Gus Edwards is a sad assignment. The last few years of illness made the days long, the road weary and the traveler gladly enters the Mystic Door of Heaven's Greenroom.

Gus Edwards was one of the greatest composers of popular songs and the producer of the greatest kid acts in vaudeville. He gave us entertainment without dirt. We had many great producers of vaudeville acts. Men like Jesse Lasky, B. A. Rolfe, Ned Wayburn, Anatole Friedland, Charlie Maddock, Herman Timberg, Pat Rooney, George Choos, Benny Davis, Harry Carroll, Henry Beilin, Eddie Clark, Joe Hart, William B. Friedlander, Harry Anger and Clark & Bergman are just a few that come to mind. Some have gone Upstairs, others are now in varied branches of the show business. But for consistency, originality and the discovery of new talent for nearly a half a century, Gus Edwards was the king of them all!

As a kid of nine Gus came to this country, got very little schooling, worked in a cigar factory, sang at lodge meetings, stags, saloons and dancehalls for two bucks a night, or what he could pick up off the floor. Then cafes at 13, and he sang from a box for the "Little Magnet," Lottie Gilson. Pinch-hitting for an act at Tony Pastor's started him on a career as a composer and peddler of melodies. He first produced the Newsboys' Quartet, then he worked in cabarets with Emma Carus as his partner. Nora Bayes also worked with Gus in cafes, long before Nora became the great star of song. Gus couldn't read a note of music, but would sit for hours at the piano, tinkling to himself a load of chords. He finally wrote and had his first song published, "Stella." He wrote a few more songs about the Spanish-American war, then joined the John L. Sullivan roadshow where he introduced his first big song hit, "All I Want Is My Black Baby Back," which was the forerunner of many jazz songs which followed years later.

He teamed up with the late Will D. Cobb, one of our greatest lyricists, and they turned out "I Can't Tell Why I Love You," which sold a million copies. They wrote many more songs, songs that will be sung, danced and whistled for many years to come. "Silvery Moon," "School Days," "Sunbonnet Sue," "Goodbye Little Girl Goodbye," "If I Was a Millionaire," "He's Me Pal," "Look Out for Jimmy Valentine," "When Roses Bloom Again," "Can't Make My Eyes Behave" (for Anna Held), "Cousin Carus" and (with Vincent Bryan) "Tammany." He wrote over 1,000 songs of which over 100 were hits! He left the world a legacy of melodies that will never be forgotten.

Mothers Used to Hide Their Kids

When he first saw Elsie Janis he suggested he become her manager. He brought her to New York. It got so that mothers would hide their children when they saw Gus coming. In his first big act he featured Herman Timberg in "School Boys and Girls." That was the beginning of a long and honorable career as a producer for Gus Edwards. He produced acts like "Edwards' Typewriter Girls," "30 Minutes at Sheepshead," "Dancing Messengers," "Night Birds," "Song Revue," "High Flyers," "Kid Kabaret," "Band Box Revue," "Fountain Of Youth," "Newsboys and Girls," "Hollywood Proteges," "Juvenile Frolic," "Ritz-Carlton Nights," "Yankee Doodle Scouts," "Radio Understudies," "Tree Sitters" and "New Stars on Parade," just to name a few. He also wrote and produced many shows and cabaret revues. Some were hits and others were flops. He became affluent and broke half a dozen times. But he found failure is a great remedy for success. Through it all he remained the same old pleasant Gus, charitable and free with his dough. His life was an ocean of enjoyment, and each hour, like each wave, threw up its little pearl. He made a pleasure trip out of Life's Journey, and through success and flops he had by his side, right to the last moment, his loyal and charming wife, Lillian.

Many of the great stars of today were spawned in Gus Edwards' acts. He discovered and gave to vaudeville and the show world personalities like Eddie Cantor, Georgie Jessel, Walter Winchell, Eleanor Powell, Georgie Price, Groucho Marx, Lila Lee, Helen Menken, Duncan Sisters, Armida, Ray Bolger, Mae Murray, Bert Wheeler, Jack Pearl, Sally Rand, Herman Timberg, Mervyn LeRoy, Ricardo Cortez, Ruby Norton, Louise Groody, Bobby Watson, Joan Sawyer, Yvette Rugel, Eddie Buzzell, Mitzi Mayfair, Eddie Garr and Hildegarde.

Gus Edwards spread sunshine generously; his sermons were preached in music. His shadow will fall on future times wherever folks get together to sing America's great songs. He made the world brighter for every song he wrote. Earth has one gentle spirit less.

25 Percent of Quota

Continued from page 11

Circle, N. Y., has resulted in $100,000 sales.

At the Liberty Victory bond booth in Times Square last Thursday (15), designated as Staten Island Day, executives of the Fabian circuit, operating on the island, sold $40,500 in bonds. Booth was manned entirely by employees of Fabian's S. I. circuit, including Louis Goldberg, general manager; Henry Suchman, manager of the Ritz, Stapleton, S. I., and Larry Cowen, publicity director.

N'wood Bond Party

Hollywood, Nov. 20.

The Hollywood Party broadcast scheduled to emanate from the Beverly Hills hotel tonight (Wed.), will feature Harpo Marx, Ronald Colman, Frances Langford, Tony Romano, Lauritz Melchior, Arthur Treacher, Robert Alda, with Charles Vanda as producer. About 250 servicemen will be entertained at the hotel during the show, and other CBS affiliates will hold similar parties.

Legit's $2,000,000 Sale

Chicago, Nov. 20.

Two-million dollar sale looms for special Victory Loan matinee of "Anna Lucasta" at the Civic here Sunday, Dec. 2. Event, sponsored by the Treasury Dept. and South Center Department Store, represents one of the few special entertainments skedded to be staged in conjunction with the current drive.

Seats are scaled according to bond denominations, with higher-priced certificates commanding choice of main floor seats and others graded for type of bond purchased.

Kiddie Bond Show

Albany, Nov. 20.

A Walt Disney Victory Bond show for children at Fabian's Palace (first theatre in the country to stage a Kiddie Bond performance, on Feb. 22, 1944, with Tommy Dorsey in person) played to a sellout audience and a gross of $100,000 in bonds Saturday morning (17). It was the initial big theatre promotion of the Albany area in the current bond drive. Seven dwarfs, who toured the country as exploitation for Disney's "Fantasia" several years ago, were on the stage for a Snow White and the Seven Dwarfs affair. Twenty-four children, chosen in auditions at Radio Center to play various Disney characters, assisted. "Pinocchio" was the screen fare.

Berlin

Continued from page 1

directly after finishing final chores on revival of "Show Boat." Berlin had been planning doing a Music Box Revue, "Tea Leaves," but since "I Remember Mama" looks like a fixture at the Music Box, "Mama's" producers, Rodgers & Hammerstein, invited Berlin to score "Annie Oakley" instead, which composer, after reading book, promptly decided to do. Although Cole Porter, Sigmund Romberg and Harold Arlen had been mentioned in the trade as possible composers on "Oakley," after Kern, none had been approached or even discussed by Rodgers & Hammerstein, who had only considered Berlin.

Studio Contracts

Hollywood, Nov. 20.

Charles Drake, actor, David Loew.
Frank Ryan, director, Universal.
Nanette Parks, actress, Paramount.
Irene Sharaff, designer, Goldwyn.
Virginia Huston, actress, RKO.
Richard Basehart, actor, Warners.
Nancy Saunders, actress, RKO.
Sharyn Moffett, actress, RKO.
Nancy Radcliffe, actress, Metro.
Bess Taffel, writer, RKO.
Sally Frenen, actress, Metro.
Coulter Irwin, renewed, Columbia.
Jacques La Marechal, writer, WB.
Elaine Langan, actress, 20th-Fox.
Geo. C. Brown, writer, Hal Roach.
Paul C. Lees, actor, Paramount.
Owen Tyree, actor, Paramount.
Linda Darnell, renewed, 20th-Fox.
Marian Carr, actress, RKO.
Elyse Knox, renewed, Monogram.
Lee Elson, actor, RKO.

More B's Going Into Production

Hollywood, Nov. 20.

Major studios are going back to "B" productions, scorned during the war but now threatening to come back in greater profusion than ever. Producers are beginning to realize that, with the war years over and prospect of long-run engagements of costly pictures not as rosy as it was, more product will be needed for theatre programs.

Most of the big studios are planning to fill this need with shorter and less expensive films.

AMPAs Hope to Host Johnston Next; Curtis Luncheon Big Success

Eric Johnston, president of the Motion Picture Producers & Distributors of America, may be the guest of honor at the next luncheon to be held in New York by the Associated Motion Picture Advertisers, of which Dave Bader, 20th-Fox publicist, is head. At the lunch session last week, first of its kind in a long time for the AMPA, honor guests were Major General Ted Curtis, newly-appointed v.p. of Eastman Kodak, and Jules Brulatour, distributor of all Eastman motion picture film.

Introduced by Will Hays, Gen. Curtis, the highest ranking officer from show business in World War II (he also served in the first), stressed that America no longer has any frontiers and that with the way military science is progressing, a third world war would mean the extinction of civilization.

In a lighter vein, speaking of Gen. Eisenhowever, Curtis tipped that Ike is "a sucker for westerns," adding that he (Curtis) had never before seen so many horse-operas as during the war. Gen. Curtis' sergeant-chauffffeur also came in for a laugh. When he was assigned to drive Vivien Leigh and Beatrice Lillie, in Europe on an entertaining tour, the chauffer liked the job "because I meet such interesting people."

Brulatour, who displayed a keen sense of humor, preceded Gen. Curtis to the mike to make his first public speech.

Industry notables on dais included Barney Balaban, Spyros Skouras, Grad Sears, Ned Depinet, Harry M. Warner, Herman Robbins, Tom Connors, Nate Blumberg, J. Cheever Cowdin, George J. Schaefer, Adolph Zukor, Francis Harmon, Oscar Doob and Louis Nizer. M.c.ing early part of affair was Harry Hershfield.

JEM's 'O'Clock' Starter

Hollywood, Nov. 20.

First picture to be made by JEM Productions, new company formed by Jerry Geisler, Edward G. Nealis and Milton Holmes, will be "Johnny O'Clock," slated for filming next month at Columbia.

Second on the JEM list is "Mr. Miracle," based on a yarn by Holmes, who screenplayed "O'Clock."

PACER 'PATCH' PIC

Hollywood, Nov. 20.

Speed and romance on the harness track will be the theme of "Dan Patch," named after the pacer whose one-mile record has stood for 40 years.

Picture will be made by W. R Frank Productions at California studios starting in January.

Managers Ordered to Cut Hours As Unionism Spreads; Charges Vs. Indie

Frightened by what appears to be a spread of managerial unionism—possibly across the entire country—RKO has instructed managers of outlying theatres to hold their work week to a maximum of 50 hours, while some independents in the Greater New York area are doing the same, presumably as an appeasement move.

Indie chains operating out of N. Y. which have ordered a cut in hours include the Randforce circuit (Brooklyn), and the Century chain in Brooklyn and Long Island. These have ordered a 48-hour week.

Managers and assistants of RKO houses in the Greater N. Y. zone, who spearheaded the move to organize, not long ago under a decision of the Regional War Labor Board obtained a reduction in hours from 63 to 48, and rate ranges of $85 to $140 weekly for managers and $40 to $75 for assistants. RKO appealed from this decision to the National War Labor Board, but no word has as yet been received on the appeal.

Meantime, managers of Warner houses in the Philadelphia area and in New Jersey have contacted the RKO managerial Guild on joining up. Certain independent circuits in N. Y. have done the same, indicating an ultimate strong front for the union started by RKO, known officially as Motion Picture Theatre Operating Managers & Assistant Managers Guild. George Dunn, manager of the RKO 81st street, N. Y., is chairman.

Movement is at present under way on the Coast for a union comprising managers of Fox-West Coast houses in the Los Angeles area.

That the MPTOM&AMG is prepared to protect managers who join, it was indicated yesterday (Tuesday), by filing of charges against the Cinema Circuit, Inter-City Circuit and allied corporations controlled by Max A. Cohen and others, alleging unfair labor practices in violation of the N. Y. State Labor Relations Act.

In its formal complaint, filed with the State Labor Relations Board by law firm of Boudin, Cohn & Glickstein, the Guild charged that the corporations named had "intimidated coerced and discharged" several managers and assistants who had joined the RKO union.

St. L. Service Staff Deal

St. Louis, Nov. 20.

The Fanchon & Marco-St. Louis Amus. Co. circuit of 34 houses in St. Louis and adjacent St. Louis County has signed a six-year extension and renewal of its wage pact with IATSE, Local 2-B. A wage tilt of from 5c. to 15c. per hour for doormen, ticket takers, ushers, porters, chiefs of staff, etc. is provided in the new contract, and represents a substantial increase over the contract signed in 1941. Employees in the nabes will receive a minimum of 55c. per hour while those working in the first-run houses, including the Fox, Missouri and Ambassador, will receive a minimum of 75c. per hour.

While indie exhibs have not yet signed new contracts it is expected they will soon fall in line.

File Charges in Hollywood

Hollywood, Nov. 20.

B. C. "Cappy" Duvan, Local 44 IATSE business agent, filed papers with Roy Brewer, International representative of IA here, to bring charges against 21 members of Local 44 on grounds they refused to work in the studios during strike.

Trial is to be held Dec. 4 before either Brewer or any committee designated by him.

Ladd's 3d Hospital Tour

Hollywood, Nov. 20.

Alan Ladd, who recently returned to the Paramount fold, was signed by the Hollywood Victory Committee for his third hospital tour of 1945.

Actor leaves Nov. 27 on a USO-Camp Shows trek that will keep him busy until Dec. 13.

Kalmine Confirmed As Warner Theatres Head; Up Rudy Weiss

As expected, Harry M. Kalmine, veteran in Warner ranks, last week was officially named general manager of Warner Theatres at a secret session of WB circuit zone managers at the h.o. Harry M. Warner made formal announcement of the appointment. He succeeds Joseph Bernhard, who resigned to devote his time to production in association with Milton Sperling. Harry M. Warner's son-in-law. Bernhard had previously resigned as v.p. and member of the board but retained the g.m. circuit spot up to last Thursday (15).

Assistant general manager of the Warner circuit since 1941, Kalmine previously had been zone manager for the company in Pittsburgh for many years and, at one time, was in charge of the New Jersey territory.

Following appointment of Kalmine to the top WB theatre spot, Rudolph Weiss was named head of the Warner Theatres real estate department with which he has been associated as an executive for 15 years. Department, more or less under the direct supervision of Bernhard up to now, has been manned by Weiss and others without anyone having actual title of head. Before coming to Warners in 1930 Weiss was in the real estate business on his own.

Col. Paul Sloane Heads New Pix Consultants

Motion Picture Counselors, formed as a public relations group to act as consultants and advisers to film producers, was incorporated in Albany last week. Directors are Col. Paul H. Sloane, former director and writer for Metro and Par; John W. Butler, former general manager of Par's old N. Y. studio, and Thomas A. Palmer, former Disney producer. Capital stock is 500 shares at no par value, with plans for distribution of the stock not yet settled.

The three directors worked together on 16-mm. training pix while in the Army, where they decided to form the new company. Company will not enter production field, but plans instead to act as public relations counsel to the major studios, indie producers and 16-mm. producers who are mushrooming into the trade.

Company will headquarter in both N. Y. and Hollywood. Javits & Javits of N. Y., filing attorneys.

Bing, Caruso

Continued from page 1

lar composer among the drop-a-coin customers, according to Miss Field, with Irving Berlin second and Jerome Kern third. Crosby, Frank Sinatra, Dick Haymes and Perry Como are tops among the vocalists, with Andy Russell, Ginny Simms, Dinah Shore and Jo Stafford taking a recent dip. Duke Ellington, Benny Goodman, Tommy Dorsey and Woody Herman maintain high positions among the band groups, with Stan Kenton, Les Brown and Frankie Carle making recent headway.

Irish music, Miss Fields said, is the greatest group seller, but Latin-American tunes have developed a strong following in recent years, with Xavier Cugat in the lead. In saloons where maestro patrons soak up melodic entertainment, commercial music is popular. "But," she added, "they won't take too much corn. It insults their intelligence."

Wilding's Temporary Stand

Hollywood, Nov. 20.

Wilding Productions, currently making industrial films on the General Service lot, is building its own studio and will move into new offices there around Dec. 1.

While the rest of the new studio is being completed the company will rent stage space from General Service, RKO-Pathe and PRC.

Evelyn Keyes in 'Jolson'

Hollywood, Nov. 20.

Evelyn Keyes draws the femme lead (Ruby Keeler role) in "The Al Jolson Story," currently in production at Columbia.

Musical tinter is being produced by Sid Skolsky, with Alfred H. Green directing.

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The Season's TOP Music and Action Hit!
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and BOB NOLAN and THE SONS OF THE PIONEERS
Directed by JOHN ENGLISH
Original Screen Play by DORRELL McGOWAN and STUART E. McGOWAN
Additional Dialogue by JOHN K. BUTLER
A Republic Picture

Final Witness Called In Suit

Continued from page 11

products play more affiliated theatres than independent houses.

Under cross-examination by Whitney N. Seymour, Paramount trial counsel, Lt. Borwick admitted that the charts made no distinction between products of indie producers, who are not in the suit—namely PRC, Monogram and Republic. Wright agreed to the stipulation which was entered into the record that Republic distributed during 1943-4 season, 29 features, and 30 Westerns; Monogram, 26 features, 16 Westerns; PRC, 20 features, 16 Westerns.

On Monday (19), after ruling out rebuttal testimony offered earlier by Wright, Judge Hand remarked that the whole day had been wasted.

Wright, through the testimony of Borwick, had offered tabulations and charts showing the distribution of defendants' products for first-run in the cities cited by the Government. Borwick's figures were disputed by defense counsels, although the first of the exhibits were entered in the record. Later charts were then withdraw by Wright, after defense counsel showed that they were inaccurate. Finally, the first tabulation was stricken from the record.

Defense counsel cross-examined Borwick on the tabulations, showing the witness many errors. Borwick stated that certain tabulations were inadvertently left out.

Davis disputed the Government's characterizations of theatres owned by Paramount and Loew's in San Francisco as "pooled." He showed that the theatres are only leased to the Fox West Coast, and that Paramount and Loew's do not participate in the earnings. Davis also disputed the accuracy of the exhibits and stated that they do not reflect on original evidence.

Excess Profits Taxes

Earlier, Wright recalled Maloney for additional testimony of the excess profit taxes paid by Fox and Columbia Pictures. Caskey disputed the figures because the charts excluded National Theatres, Roxy Theatre, and De Luxe laboratories in 1942. They could not be compared, Caskey stated, because in 1942 Fox only had a 42% interest in National, whereas in later years it purchase 100% and figures were included. Charts were entered into the record.

Maloney testified that Fox paid excess profit taxes of $2,900,000, $20,250,000 and $19,800,000 for the years 1942, 1943 and 1944, respectively. Columbia Pictures in 1942, he said, paid $370,000, and in 1943 and 1944 paid $2,970,000 and $3,645,000, respectively.

Edward Raftery, Universal trial counsel, corrected last week's testimony relating to a situation in San Angelo, Texas, in which the testimony given stated that a fifth-run exhibitor had paid more film rental than a prior run affiliated theatre. Raftery said that, after rechecking, the record showed that a first-run exhibitor played the film "Stage Door," and paid a rental of $465, while the fifth-run exhibitor paid $23.05.

Before rebuttal testimony by Wright on Monday, Caskey introduced charts showing the gross film revenue derived by Fox on the film "Sweet Rosie O'Grady," in the U. S., and the gross derived from exhibitors in the 92 cities cited by the Government. Caskey declared that "O'Grady" grossed $2,821,000 in the U. S., and $1,301,693 came from all exhibitors in the 92 cities with populations of 100,000 or more; with $775,000 coming from exhibition at first-run theatres in U. S. and $525,000 from first-run exhibitors in 92 cities.

Turkey Day Party Set For GIs by HVC, WAC

Hollywood, Nov. 20.

Hollywood Victory Committee, in collaboration with the War Activities Committee, will toss a special Victory Loan Dinner and broadcast Thanksgiving Day for 100 servicemen from the Army, Navy and Marines.

Talent lineup includes Ronald Colman, Robert Alda, Frances Langford, Tony Romano, Lauritz Melchior, Harpo and Chico Marx, Arthur Treacher and "Beulah."

Ludwig Exits N. Y. Chain To Join Disney on Sales

Irving Ludwig, buyer-booker for Rugoff & Becker circuit in New York, is leaving the end of this month to join the Walt Disney organization in an executive sales capacity under William Levy, world supervisor of sales for Disney. Before hooking up with R&B, Ludwig was associated with Disney in handling of theatre operation matters on "Fantasia."

Previously manager of the Eighth St. Playhouse, N. Y., Ludwig before that was for many years treasurer of the Rivoli, N. Y.

Inside Stuff—Pictures

Release of "Saratoga Trunk" in the Los Angeles area is being held up by Warners until after the first of the year, ostensibly to prevent Ingrid Bergman from playing against herself in two top-budget productions in the same district. David O. Selznick's "Spellbound," the other Bergman starrer, is currently showing in the Southern California sector and will carry through December as a first-run booking. Meanwhile another Bergman starrer, "The Bells of St. Mary's," will be released by RKO for the Christmas trade in Los Angeles and Hollywood, meaning that the WB film will have to stay off first-run screens in that territory until February at least. "Saratoga Trunk," a period picture, has been lingering in the Burbank vaults ever since it was made in 1943. It was produced by Hal Wallis, now releasing via Paramount.

Casting still constitutes chief problem on "Life With Father," which is set to go before cameras Jan. 15 with Michael Curtiz directing. Howard Lindsay, play's author, who took "Father" role originally on Broadway, had been suggested for film lead, but is reported to have nixed idea because wife, Dorothy Stickney, who played opposite him in legit version, wasn't considered by the studio. Lindsay suggested WB select her with a male name, but the studio is set on top pix names.

Film rights to "Symphonie" have not been purchased by RKO, although previously reported that the studio's Charlie Koerner had paid $15,000 for the song. Francis Salabert, French publisher of the tune, who arrived recently in this country for several negotiations, returns to France this week, leaving Chappell in charge of the songhit, for which film companies can still bid.

Metro and Lucille Ball haggled so long over a new contract that when the studio finally decided to okay the deal, the actress decided to freelance. Her first job in her new-found freedom is a one-picture commitment as femme lead in "The Dark Corner" at 20th-Fox.

Court OKs Sale of S&S Shares to Raise $400,000 For Spiegel Estate Tax

Chicago, Nov. 20.

Authority to sell 290 shares of Essaness Theatre Corp. stock to raise $400,000 for payment of a Federal estate tax and to meet expenses of administering the estate was last week granted executors of the estate of Sidney Spiegel, Jr., by Probate Judge John F. O'Connell here. Value of the stock is said to be in excess of $500,000. Atty. David J. A. Hayes, guardian of five minor heirs of the late theatre circuit exec, agreed to the stock sale.

Spiegel was treasurer of Essaness, which runs the Loop Woods theatre here, as well as a string of nabe houses, until his death Oct. 19, 1944. His widow, Kitty, is the chief beneficiary of the estate, believed to exceed $1,000,000.

Fire Destroys 1 Theatre, Another Damaged 10G

Pittsburgh, Nov. 20.

Three district theatres suffered fire damage last week, one being confined to projection booth with no substantial loss. Others were more serious, however.

House in Juniata, Pa., was gutted by flames of undetermined origin and only three walls remained standing. Loss figured at around $10,000. House belonged to Ideal Amus. Co., operated out of Johnstown by Floyd E. McClellan and (Miss) Cuba Walker.

Opera House at Bolivar, Pa., was also completely destroyed by fire. It was a property of Clyde S. Waugaman, Slickville exhib. A projection room blaze did a little damage at the Heights, in Crafton Heights, owned by Lerich Theatres, Inc., a Leon Reichblum enterprise.

Beaumont 30G Fire

Beaumont, Texas, Nov. 20.

The Peoples theatre, Beaumont, was destroyed by fire recently with an estimated $30,000 damage.

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RKO, Metro and 20th Map Sales Drives; Other Briefs From the Distrib Keys

RKO's annual 20-week Ned Depinet Drive begins Dec. 21, with southeastern district manager Dave Prince as captain under Robert Mochrie, general sales manager.

Prince left Friday (16) for Atlanta to wind up district affairs before heading for St. Louis, where he will huddle with Harry Gittleson, assistant to the western division manager, representing the western division of the drive, and Frank Drumm, assistant to the eastern division manager, doing likewise for the eastern division, for a teeoff rally on Dec. 3.

Metro's Sessions

As follow-up to the sales meeting held in Chicago, conducted by William F. Rodgers, v.p. over distribution, individual sessions by Metro division managers were held Thursday-Friday (15-16).

Edward K. O'Shea, eastern sales head, held his meeting in N. Y., while Rudolph Berger, southern sales manager, huddled with his territorial group in New Orleans; John E. Flynn, midwestern division head in Chicago, and John J. Maloney, central sales manager in Cleveland. George A. Hickey, west coast sales head, held a similar meeting in Los Angeles, attended by Edwin W. Aaron, h.o. assistant to Rodgers.

Mulling Connors Drive

Series of exec conferences being held at 20th-Fox New York home office in connection with the Tom Connors Drive will be concluded this week. Prexy Spyros Skouras, veepee Tom Connors and general sales mgr. W. J. Kupper were the principal speakers of this week's sessions.

Four sales managers in attendance were W. C. Gehring, A. W. Smith, Jr., Herman Wobber and Harry Ballance. Latter two return to their territories later this week and institute plans for the drive which ends Dec. 29.

During these conferences Connors discussed the features which will be released during the first four months of 1946. These are "Leave Her The Heaven," "A Walk in the Sun," "Doll Face," "Sentimental Journey," "Dragonwyck" and "Give Me the Simple Life."

Griffith Memorial Wing

Dallas, Nov. 20.

Open house at Hope Cottage marked completion of the R. E. Griffith Memorial Wing, donated by the Variety Club of Texas. Named for the late R. E. Griffith, Variety's chief barker in 1942, the $10,000 wing will be used as an isolation ward for children entering the institution.

The new wing is the second built by Variety for the cottage. In 1940 a special ward was built for children needing extra amounts of sunshine. The cottage is supported by the Texas Variety tent.

Harry Sachs, feature picture booker for Interstate past 11 years, will become an associate of Isadore Adelman, Texas and Oklahoma theatre operator, around the first of the year. Adelman is an Interstate partner.

John Alterman, manager of Telenews before going into Army year ago, named manager of Tower and Melba by James O. Cherry, city manager for Interstate. Henry Long, also returned veteran and temporarily in charge of the houses, named assistant manager of Palace.

Al Reynolds, city manager for Interstate, appointed Lynn Krueger as manager of the ace Interstate house in San Antonio, the Majestic, succeeding Jack Mitchell, given new post in circuit. Krueger was lieutenant in Army, recently discharged.

The E-Tex, Cushing, owned and operated here by O. L. Smith, purchased by B. G. Partin, who will manage the house. Buying will be done by Smith, who also owns and operates the Alto theatre at Alto. Partin formerly operated the machines here for Smith.

World premiere of Warner Bros.' "San Antonio" at the Majestic, San Antonio, on Wednesday (21).

Mrs. L. B. Brown will continue ownership and supervise operations of the Regal and Ritz theatres, Gatesville, Texas. Announcement made following sudden death of her husband. She will be assisted by her two sons-in-law, W. B. Lovejoy and H. B. Key.

Cad T. Wilkerson has purchased full control of the Texas theatre, Cleburne, Texas, buying the interest from Fuller estate. He operated house with Roy Fuller as partner until latter's death. Wilkerson has also purchased building housing the theatre.

The Texan theatre, Throckmorton, sold by Bert Howard to J. B. Thompson, war vet.

Bert Howard purchased the Dorothy theatre, Henrietta, from H. L. Bear, who operated the house here past 30 years. Howard recently sold his Texan in Throckmorton. Bryan Turner has purchased the Ritz from Bear, remodeling house and expects to open, after closed many years, as competition to Howard.

Reopening of the Grand, Abilene, this week following closing of several weeks caused by recent fire in booth. House operated by Mrs. Ruth Liken for colored, who also operates the Broadway for white trade.

A new theatre to replace the one recently destroyed by fire is expected to get underway in Troup, to be built by the Lutzer Bros. of Dallas. The Texas was destroyed by fire and is currently operating in a store building. Marshall Rock has returned to his post as manager, replacing Fred Frick, following his release from the Army.

60 New Pix Pioneers

The largest number of candidates ever inducted into the Picture Pioneers at one time will be honored at the annual harvest dinner at the Waldorf-Astoria, N. Y., Nov. 28. Fact that men who entered the motion picture industry in 1920 are eligible for membership this year will account for 60 or more candidates, according to prexy Jack Cohn.

Grainger Back to N. Y.

James R. Grainger, president of Republic in charge of sales, returned to New York Monday (19) following the closing of a deal for Rep's 1945-46 program with the Griffith circuit covering 70 theatres in Oklahoma.

N. J. Colquhoun, southwestern district sales manager for Rep and company's Oklahoma City branch head, G. A. Alt, sat in on deal. Horace Falls, chief film buyer of Griffith, and his assistant, Charles Guthrie, represented circuit.

Bob Cooper, formerly of United Artists' home office exploitation dept., named N. Y. exploitation and publicity representative for Jules Levey and starts his first assignment with "Abilene Town."

RKO's N. Y. Sales Meet

Robert Mochrie, RKO sales manager, has called a district managers meeting for Nov. 26-28 at the Waldorf, N. Y. Nat Levy, eastern division sales mgr., and Walter E. Branson, western division sales mgr., will aid Mochrie in plans for the future sales of Rainbow Productions' "Bells of St. Mary's."

District managers attending will be Charles Boasberg, Gus Schaefer, R. J. Folliard, David Prince, Ben Y. Cammack, H. H. Greenblatt, R. V. Nolan, J. H. MacIntyre and L. M. Devaney.

Bill Murphy's Shift

William P. Murphy, sales supervisor of the Universal, N. Y., film exchange past two years, resigned, effective Saturday (24) and will become manager of Republic's N. Y. exchange on Monday (26), under Max Gillis, district manager here.

Receivership Suit

Newark, N. J., Nov. 20.

Makan Amus. Corp. was directed, in an order signed Wednesday (14), by Vice Chancellor Alfred A. Stein to show cause today (20) why a receiver should not be appointed for the Park, Highland Park. Stein granted the order on behalf of Paramount Theatres, Inc., and Arthur M. Karl, of East Orange, a director and stockholder.

Paramount alleges it is a creditor in the amount of $5,298 for rent, while Karl claims to be a creditor for $975.

George Lefko's Promotion

George Lefko, formerly circuit sales manager for Warner Bros. in Chicago, promoted to branch manager in Des Moines, succeeding E. J. Tilton, retiring due to ill health. Lefko joined Warners as salesman in Cincinnati five years ago after being a branch manager for RKO in Cleveland and Pittsburgh. Roy Haines, western and southern division sales manager for Warners, went to Des Moines to make the new midwest installation.

MPA Convene Here

A steering committee for the nomination of officers of Motion Picture Associates, New York, for 1946, has been set up for the first time and includes Dave Levy, N. Y. branch manager for Universal; Jack Ellis, exchange manager for United Artists; Saul Trauner, sales supervisor for Columbia, and Bert Sanford, sales exec of Altec Service. At a lunch to be held Dec. 15 nominations will go in, with election to be held by the end of December or early in January. Under an amendment to the constitution, all members of the MPA board are to be elected hereafter.

Lightman, The Winnah

Memphis, Nov. 20.

M. A. Lightman, mid-Dixie film tycoon, was presented with one of the highest honors in the bridge world the past week when the American Contract Bridge League awarded him the Waldemar K. Von Zedtwitz gold cup emblematic of the World's Master Contract Bridge Championship.

Presentation was made during playing of the Tennessee State bridge tournament by William E. McKenney, executive secretary of the national contract league, who flew down from New York for the occasion.

The trophy has been in competition for about 16 years. Lightman paired in New York at the last national tournament to win it with Robert L. Appleyard of N. Y. City.

PRC's Sales Setup

In line with its policy for a greater concentration of sales manpower, PRC has appointed Jack Bellman eastern district manager with headquarters in New York and brought in Dave Sohmer to act as N. Y., Long Island and Brooklyn sales manager working out of the N. Y. exchange. John Wenisch is branch manager.

Sohmer, with Republic since 1935 and formerly sales manager over the N. Y. exchange, will be succeeded in that post by William Murphy, assistant to Dave Levy, N.Y. branch manager for Universal.

At one time with Columbia, Bellman for the past six years has been district manager for Rep in the Buffalo area.

During the past week PRC retained Buchanan & Co., N. Y., as its ad agency.

Moe Silver Heads Pitt Variety

Pittsburgh, Nov. 20.

M. A. (Moe) Silver, zone manager here for Warner Bros., was named Chief Barker of Variety Club, Tent No. 1, at annual election of officers last week. He succeeds M. J. Gallagher, local concessionaire. Other top posts went to incumbents. Pete Dana, U exchange chief, stays as first assistant chief barker; Cliff Daniel, manager of WCAE, as second, with Mike Shapiro, indie circuit operator, remaining as treasurer and Al Weiblinger, public utilities man, retaining secretary's berth for eighth consecutive term.

Board of directors for coming year comprise Ben Amdur, indie theatre owner; Sam Fineberg, manager of Monogram exchange; D. F. (Dinty) Moore, head of WB office; Ben Steerman, head of contact department for Warner theatres; Tom Troy, manager of William Penn Hotel, and John Walsh, manager of Shea's Fulton.

D. C. Variety's Fete

Washington, Nov. 20.

Variety Club of Washington, Tent No. 11, held its 10th annual dinner dance at the Hotel Willard, distinguished guests including Chairman of the District Commissioners, John Russell Young, Brig. Gen. Gordon R. Young, Rear Admiral W. B. Young of the Foreign Liquidation Commission, and Brig. Gen. Robert L. Denig, Marine Corps, director of information. Arrangements for the dance were under the co-chairmanship of Carter Barron, division manager of Loew's, and Sam A. Galanty, division manager of Columbia Pictures. Talent from the local theatres entertained.

Louise H. Evans, a Government clerk, won the 1946 Cadillac automobile, having one 50c ticket. Other prizes included a fur neckpiece, $100 Victory bond, six pairs of nylon stockings, a case of Scotch, radio, food mixing machine, vacuum cleaner, and a refrigerator.

Albany Appointments

Albany, Nov. 20.

The second World War II veteran to be appointed a film salesman for the Albany territory is Jack Brown Paramount. Brown, a private in the Army Air Corps, was sent here to replace Jim Harris, for several years head of short subject sales for Paramount in the district setup out of Boston. Latter returned to the Hub as office manager.

Bert Armm, 24-year-old son of Jack Armm, PRC manager here, and a veteran of five years' Army service, was recently named Albany salesman for that company. He had been breaking in with his father before entering the service and since discharge.

Bob Finkel joined Universal here as salesman, replacing Bill Benson, resigned.

Metro's Exploitation Manual

A manual on film-book exploitation, stressing what book promotion does for the boxoffice, prepared by Howard Dietz and Bill Ferguson, exploitation chieftain, is being mailed this week to all Metro exhibitor accounts. Manual contains a review of successful book exploitation schemes, with pictorial illustrations of effective window displays, contests, tieups, etc. A resume of forthcoming Metro pictures based on books is also included.

As part of the promotional plans, Metro will hold a national contest, awarding cash prizes to exhibitors for outstanding campaigns on book exploitation in connection with "Harvey Girls," "They Were Expendable" and "Postman Always Rings Twice."

Red Hot Fan

Carlisle, Pa., Nov. 20.

A supporter of the Sunday movie question, which was defeated at the recent election here, took his spite out on borough firemen by turning in a false fire alarm last Sunday. At least that's what the Carlisle fire chief assumed when he examined the box from which the alarm was turned in, for it was covered with a huge sign bearing the inscription:

"This Wouldn't Have Happened If We Had Had Sunday Movies."

England Nixes

Continued from page 1

have to abandon plans for opening of Diamond Horseshoe nitery in England as well. He planned to import a line from this country and stage shows with English oldtime stars.

Meanwhile, the "Carmen Jones" troupe closes its Chicago run Jan. 5 and will be booked around the country afterwards.

Old Vic for N. Y.?

London, Nov. 20.

Billy Rose met with reps of the Old Vic, London's famous repertory group, yesterday (Monday) to negotiate a Broadway appearance for the company next September. Company is topped by Laurence Olivier, Ralph Richardson and Dame Sybil Thorndike, and has a supporting cast of 30.

Maintaining that this is a cultural contribution to Broadway, Rose is prepared to foot the entire cost of the venture at around $200,000 and plans to turn over all profits to British charity. In return, Ross wants to import the entire cast of "Carmen Jones" to London next September, in conjunction with either Jack Hylton or Emile Littler.

Rose plans to fly to Paris tomorrow (Wednesday) and will hit Berlin and Russia before returning to America around Dec. 16.

PERSONNAlly Speaking by EDDIE BRACKEN

Starring in Paramount's "HOLD THAT BLONDE"

1—I USUALLY can't "Hold That Blonde." But since I've had my face *Personna*-fied, I'm *gratified* at my success!

2—THE WAY she adores me, floors me! Guess I'm the lover type, heh-heh . . . 'Course, Personna Blades help.

3—THEY WHISK away whiskers, leave my face smooth and lovable . . heh, heh. *You'll* like Personna too!

HERE'S WHY PERSONNA Blades give you luxury shaves:

1—Made from premium steel.

2—Hollow-ground for keenness.

3—Rust-resistant for longer use.

PERSONNA

Precision Blades

10 for $1

also available in $5 De Luxe Gift Box—50 blades

New York Theatres

CHARLES BOYER
LAUREN BACALL
In Warner's New Hit!
"CONFIDENTIAL AGENT"
in Person
VAUGHN MONROE
and His Orchestra
EXTRA
Sandra Barrett • Fred Sanborn
B'way at 47th St. STRAND

Gary COOPER
Ingrid BERGMAN
EDNA FERBER'S
"SARATOGA TRUNK"
Warners' Biggest with Flora Robson
Continuous Pop. Prices Hollywood Broadway At 51st St.

Betty GRABLE • John PAYNE • June HAVER
"THE DOLLY SISTERS"
A 20th Century Fox Picture in Technicolor
—PLUS ON STAGE—
Carl Ravazza & Beatrice • Beatrice Kay • Gomez & Beatrice • Extra! Maurice Rocco
BUY MORE BONDS ROXY 7th AVE. & 50th ST.

DAVID O. SELZNICK presents
INGRID BERGMAN
GREGORY PECK
in ALFRED HITCHCOCK'S
SPELLBOUND
ASTOR B'way & 45th St.
CONTINUOUS FROM 9 A.M. — LAST SHOW EVERY NIGHT

M-G-M's technicolor
YOLANDA and the THIEF
FRED ASTAIRE
LUCILLE BREMER
FRANK MORGAN
IN PERSON
JIMMY DORSEY and ORCHESTRA
Special CARLOS RAMIREZ
Extra! JACKIE GLEASON
CAPITOL B'way at 51st

RADIO CITY
MUSIC HALL
"WEEK END AT THE WALDORF"
Spectacular Stage Productions

LOEW'S STATE
On Screen Thurs., Nov. 22 1st N. Y. Showing
Bud ABBOTT
Lou COSTELLO
'In Hollywood'
IN PERSON
Enoch Light and Orch.
HAL LeROY
Extra! Patricia MORISON

JENNIFER Jones • JOSEPH Cotten
in Hal Wallis' production
"Love Letters"
A Paramount Picture
RIVOLI

RKO PALACE B'WAY & 47th St.
Paul HENREID • Maureen O'HARA • Walter SLEZAK
'THE SPANISH MAIN'
An RKO Radio Picture

Eddie Bracken - Veronica Lake
"HOLD THAT BLONDE"
In Person
FRANK SINATRA
Extra! Jan Savitt and His Band
PARAMOUNT

ASTOR NOW
Bergman
THE INCOMPARABLE
Her first picture since winning The Academy Award!
World Premiere!
DAVID O. SELZNICK presents
INGRID BERGMAN
GREGORY PECK
in
ALFRED HITCHCOCK'S
SPELLBOUND
Screenplay by BEN HECHT • Released thru UNITED ARTISTS • Directed by ALFRED HITCHCOCK • A SELZNICK INTERNATIONAL PICTURE
SMASHING ALL RECORDS AT THE ASTOR THEATRE NEW YORK!
ASTOR
INGRID BERGMAN
GREGORY PECK
ALFRED HITCHCOCK'S
SPELLBOUND

TODAY... the Talk of Both Coasts!

FLASH! Simultaneous Los Angeles showings at Grauman's Chinese, Loew's State and Fox Uptown established a new boxoffice record during the first week for each theatre! *And* 1st week gross set an **all-time record** for **any combination of theatres** in Los Angeles!

FLASH! Second week gross at the Astor, New York, on par with the first week all-time record... a new high in the entire history of this famous theatre!

TOMORROW... the Talk of the Country!

Extraordinarily fine film!
—*Bosley Crowther, New York Times*

Goes over with a shriek!
—*Walter Winchell*

You'll love it!
—*Louella Parsons*

Heavy Vote in N. Y. AFRA Election Cues 'Ivory Tower' Resolution Battle

A vigorous campaign between two factions in the New York local of the American Federation of Radio Artists came to an end last week, resulting in one of the heaviest votes ever recorded by the organization in election of members to sit on the local's board of directors.

Out of a total paid-up membership ranging between 1,800 and 2,000, more than 1,250 members cast their ballots in the elections. Considering that, normally, about 25% of the paid-up membership is either out of town on show biz assignments, or ill, or otherwise incapacitated—the size of the ballot indicates that nearly 100% of those who could vote registered their choices.

Crossing old leftwing-rightwing factional lines, the board elections were centered about one issue which neither side cared to highlight, although both sides circulated brochures and leaflets boosting their candidates. The issue was the local's resolution, adopted a year ago, forbidding N. Y. AFRA meetings from voting on political matters unless such matters pertain directly to members' wages and working conditions.

AFRA members heated up over the elections insisted there was no political division in the organization. Some of those who were against the "anti-resolution" drive a year ago were on the other side this time, and vice versa. One of the campaign groups did mention "political matters" in its leaflet, but did not tackle the issue directly. The other faction said nothing at all about it in its literature.

The balloting was completed Nov. 15. Each side had inspectors watching the tellers going over the tallies, and announcement of the results was being postponed day to day during the week.

The elections called for the choice of nine actors to sit on the local board, five announcers, and seven singers.

Just before the election the matter of the "anti-resolution" issue was discussed by AFRA's national board, which had had the issue thrown into its lap months ago. Reports were that the national board's legal counsel had ruled the outlawing of resolutions as unconstitutional. All that AFRA officials would say about the matter, however, was that a national-local committee was considering the issue now, and is to report at the next meeting of the national counsel, Nov. 29.

The two factional lists as identified in pre-campaign literature issued by each stacked up as follows:—

Actors

Bill Adams	Goodman Ace
Ed Begley	Frank Butler
Alan Bunce	Jose Ferrer
Clayton Collyer	Juano Hernandez
Eric Dressler	Leon Janney
Jay Jostyn	Myron McCormick
Katherine Raht	Paul McGrath
Luis Van Rooten	Minerva Pious
Ned Wever	Quentin Reynolds

Announcers

Jack Costello	Vincent Connolly
Frank Gallop	Ben Grauer
Ed Herlihy	George Hicks
Tony Marvin	George Putnam
Tom Shirley	Kenneth Roberts

Singers

Jack Arthur	John Edwards
Phil Duey	Felix Knight
J. Aiden Edkins	Gene Leeventhal
Jack Keating	John Neher
Evelyn MacGregor	Benny Venuta
Phil Reep	Irene Wicker
Margaret Speaks	Miriam Workman

Torch Aloft!

While AFRA's national council has not yet ruled on the New York local's prohibition against "political" resolution not strictly touching on wages or working conditions, the council showed its own convictions last week by adopting a resolution condemning the House (Rankin) Committee on Un-American Activities for the latter's request of scripts aired by eight radio columnists. Only two or three of the eight are AFRA members.

The resolution, sent to the committee in Washington and to other Congressmen, condemned the Rankin group as "transgressing the boundaries of Congressional privilege," and called for its dissolution.

WINS KOs Series As 'Too Realistic'

A 13-week series of 15-minute shows skedded for airing over WINS, Hearst-owned New York indie, was suddenly yanked eight or 10 hours before airtime, last week. Series, titled "Moment on Earth," was to have teed off Wed. (14) with a show called "Heroes All," slotted for 9 p.m. About noon of that day, Robert Hergonson, program director of the station, ruled the show unacceptable, backed by the station's general manager, Bill Schroeder.

Series, a sustainer, was packaged by American Jewish Conference and produced by the organization's radio director, Allen Roberts. First script had been done by Winifred Wolfe, dramatizing the work of a Jewish chaplain in the U. S. Army, Herschel Schacter, who had managed to rescue 350 Jewish children from the Nazis' camp at Buchenwald. Cast had been rehearsed and was ready to go, with Mel Brandt in lead part.

The station had committed itself to the series, Schroeder said, but on the basis of another script. The one skedded for the preem, he declared, dramatized concentration camp scenes too realistically, spoke of dead bodies in various stages of decomposition, and in general did not measure up to the sample script.

Jack Gordun, director of the show, insisted the stanza was in good taste and was, in fact, not as "hard-hitting" as other shows on network time.

Fact is, however, that series is off, and organization behind is trying to interest another New York station.

'Pays to Be Ignorant,' 'Websters,' Trouble CBS Fri. Fun Parlay

CBS, which has been pinning its hopes on Friday night ("Aldrich Family," Jimmy Durante-Garry Moore, Danny Kaye, etc.) in the nighttime comedy sweepstakes, is still unhappy over the 9 to 10 o'clock segments.

Hour is occupied by the Philip Morris "It Pays to Be Ignorant" and Quaker Oats "Those Websters," neither of which, the network feels, bats in the same league as the fore-and-aft programming.

However, the ciggie sponsors of "Ignorant" are reportedly content with the audience pull of the show, despite reports that the Biow agency was shopping around for a new program.

CBS for some time has tried to interest the "Websters" bankroller in hypoing the half-hour segment, with the recent guestar intro to the show apparently still failing to measure up to the web's requirements.

PALEY'S LEGION OF MERIT

Washington, Nov. 20.

Col. William S. Paley, back in civilian life as CBS prexy, has been awarded the Legion of Merit by the Army.

Medal was presented for Paley's services as deputy chief of the psychological warfare division of SHAEF, and as deputy chief of information control.

Cashman at Controls Of Andrews H'wood Sesh

Hollywood, Nov. 20.

Ed Cashman, veteran producer who recently left Foote, Cone & Belding to freelance, takes over the Andrews Sisters show when it switches origination to KNX, Nov. 28. There is no conflict with his production duties on the Hoagy Carmichael program.

Tom Denton is coming out from the east to manage the Hollywood office of Geyer, Cornell & Newell, agency on the Nash-Kelvinator show.

Multi-Million Build Splurge Ready to Start

Approaching weeks will mark the launching of a multi-million dollar package of new construction for radio stations. Stymied through the war years because of priorities and restrictions, the stations, and networks on behalf of company-owned-and-operated stations, are blueprinting ambitious projects to tie in with a postwar era marking the industry's greatest stage of technological development.

Acoustic engineers, many of whom, while in uniform, were brought up to date on the latest technical developments, are currently transferring their knowledge to civilian use in perfecting treatment of sound for new studio construction required for frequency modulation broadcasting.

In many instances, stations for the first time since Pearl Harbor will get an opportunity to discard outmoded facilities. One of the CBS 50,000-watt stations, for instance, is still using a flat-top antenna (probably the only major league outlet still saddled with one), with plans now under way for a new transmitter that will double its coverage.

WOR-Mutual is getting ready to "unveil" within the next few weeks its new ground floor studios in New York, construction having started about six months ago. To the trade in New York it will offer a "sneak preview" of what the modern, postwar studio, with latest engineering and acoustical equipment, will look like.

$500,000 Splurge on WCOP

Boston, Nov. 20.

Cowles brothers announced today (Tues.) that they will invest over $500,000 in new studios, offices and transmitter for WCOP. The new studios will be built on the ground floor of the New England Mutual Insurance Building. The new transmitter will be erected on land already purchased in Lexington, seven miles north of here.

Cowles purchased the station a year ago, and by its rapid expansion program has outgrown its present quarters in the Copley Plaza hotel. The staff has more than quadrupled.

KSO's $250,000 Building Plan

Des Moines, Nov. 20.

Proposed expenditure of $250,000 to expand broadcasting facilities of KSO, Des Moines, was disclosed in announcement of a board of adjustment hearing on a zoning variation. Hearing is on an appeal of the station from the city building commissioner's denial of a permit to erect a 50-by-75 foot transmitter station and two towers on a tract containing 18.5 acres inside the city limits.

The board recently did grant such a variance as asked by KSO to WHO for property also in a residential area, overriding objections of some property owners who then appealed to district court. Property owners contend that a radio is not a public utility and convenience.

'Teentimers' Band Tieup

New once-weekly morning show, "The Teentimers Club," debuts on NBC Sat. (24), in the 11 o'clock slot, with Johnny Desmond and Jane Harvey as vocalists, and Johnny Long's band as preem guests in a rotating name-band policy.

Show will be sponsored cooperatively by department stores having Teentimer Dress and Cosmetic franchises, with some 65 stations and as many stores in setup. General Amusement name bands playing locations in New York will get series of shots on airer.

Flock of Policies Tangles Up Code Switcheroo on Controversial Issues

Tough Competish

Anybody wanting to buy time on ABC (Blue) for the airing of controversial issues will henceforth have to buck the Bob Hope and Red Skelton stanzas on NBC. New edict handed down by ABC confines such sales to the 10-11 p.m. Tuesday night slot, feeling being that if one faction is apportioned "cream time" and another "fringe time" it doesn't add up to an equal opportunity.

ABC says it's under obligation to give American Steel and Iron Institute two 8:15 p.m. shots, because contracts had been signed, but four future Institute broadcasts will go back to the fringe time, as will a contemplated CIO-sponsored series.

Radio's attitude on selling time for airing of controversial issues, revised officially by a change in the code adopted by the National Assn. of Broadcasters a couple of months ago, is more of a controversy now than it ever was.

Unlike the old code provision, the new one puts broadcasters on their own to decide when or whether to sell time for shows whose content may be called controversial. CBS was out in front arguing against dropping the old provision prohibiting the sale of time for "controversy." Now CBS as well as NBC stick to their guns. Both definitely refuse to take money for controversial programming.

Mutual's official word is "the matter hasn't come up; when it does, we'll decide each case on its merits."

ABC (Blue) is in the "controversy business" full-tilt. It has already sold time to the CIO. At the same time, this web is continuing to operate along the old lines also. It has offered to both the CIO and AFL time to continue beyond the end of the year the "Labor U. S. A." Saturday evening show. And, to balance this airing of labor's side, the net's prexy, Mark Woods, has now tendered an adjoining 15-minute segment to be shared by the National Assn. of Manufacturers and the U. S. Chamber of Commerce.

With the four nets having three differing policies, web affiliates around the country as well as indies are all tangled up, some having fixed policies and others simply going along from week to week, not sure which policy to adopt as standard.

George Maynard 'Resigns' NBC Job

George Maynard, secretary of the Radio Director Guild, who has been with NBC on and off since 1928 and, lately, directed such shows as the "Army Hour," "Navy Hour," "Eternal Light" and "Story of Music," ended his career with the network last Friday (16).

Clarence L. Menser, veepee in charge of programming, refused to comment beyond saying that "Maynard is no longer a member of the production department."

Maynard, who was one of the Guild's key officers in piloting the recently concluded network negotiations for RDG, said he resigned after he had once been fired. The dismissal was retracted, but he had been declared by Menser as "incompetent."

While the Guild-net contract negotiations were still on, Maynard said, the net offered him a year's salary to resign.

"When they still wanted me to quit, after the negotiations were concluded," the director declared, "there was no point to my staying on. They could make things very uncomfortable for me by putting me on shows I didn't like, giving me screwy schedules, etc. So I took a check for four month's salary—severance pay including the retroactive raise coming to me as a result of that Guild contract—and was content to call it a resignation."

In addition to having directed some of the net's top shows, Maynard was also—and still is—teaching advanced radio production, a course for professional radio people, at Columbia University. The course is conducted jointly by NBC and the university.

Gas Mask Expert Joins Agcy. Handling Comedy

Chicago, Nov. 20.

J. Nelson Stuart, formerly with Johnson & Johnson, has been appointed to the newly-created post of general manager of the Needham, Louis & Brorby agency. Outfit handles the "Fibber McGee & Molly" and "Gildersleeve" shows. In his new position, Stuart is expected to work closely with Jack Lewis in the development of new radio programs.

For the past four years Stuart has been general manager of the gas mask division of Johnson & Johnson, and received national recognition when his plan for re-employment of members of that organization at the end of the war brought jobs to all but six of the 750 displaced war workers.

MUTUAL'S GOT A 'BRIDE,' TOO

The new "Bride and Groom" show skedded for airing over ABC (Blue) will have a Mutual counterpart, called "Here Comes the Bride."

Idea for that one, said Mutual's exec veepee, Phillips Carlin, has been in the works for some eight months.

San Antonio—The San Antonio Symphony Orchestra inaugurated a series of half-hour weekly broadcasts over KTSA Nov. 15. Orch is under the baton of Dr. Max Reiter.

Chi Trib Lashes Out At Robert St. John for Rap vs. It and Hearst

Chicago, Nov. 20.

Chi Tribune last week blasted Robert St. John, NBC commentator, and gave the "real lowdown" on why the Blue Network changed its name to American Broadcasting Co.

St. John, who has "set himself up in business as a news commentator and has persuaded a physic vendor to buy time for him on NBC, is a deliberate and contemptible liar," said the Trib, because he told an Elks Lodge at Fairfield, Ia., that the Trib and the Hearst newspapers are trying to foment a war between the U. S. and Russia.

Trib denied all charges, and gustily continued:

"Mr. St. John has disregarded the first rule for successful liars, which is never to say anything that everyone knows isn't so.

"We would not be giving this pipsqueak attention were it not that he is a symptom of the sad state into which the radio industry and so-called radio journalism have sunk in this country.

"The Blue Network, organized only three years ago, destroyed its reputation so completely by spreading for profit the Communist propaganda of William Cailmor, the automobile thief, the calumnies of the all-American liar, Drew Pearson, and Walter Winchell's venom and incitement of race hatred, that the chain now has had to adopt an alias.

"It announced a few months ago that it would no longer call itself the Blue Network, but would be known hereafter as the American Broadcasting Company.

"NBC, either wilfully or because it is being blackmailed by fellow travelers in the Federal Communications Commission, now seems to be following the same path. It caters to Communists and has almost as disreputable a list of speakers as the discredited Blue Network."

Anthony Going Full Net

John J. Anthony, who has been spotted cross-the-board in the 1:45-2 p.m. afternoon slot on a 10-station Mutual hookup since last March, for Carter's Little Liver Pills, goes full network next month. He'll have a 250-station MBS outlet.

Fifteen-minute stanza nets Anthony $2,500 a week.

ZUZULO UPPED AT MUTUAL

Frank Zuzulo, trade news editor of MBS, has been named assistant to Jim O'Bryon, the publicity dept's head.

Zuzulo will continue to service the trade publications.

SOCIAL NOTES

Martin Campbell's Texas Baedeker—Col. Wilder's Hotel Plaza (N. Y.) Reunion

Martin B. Campbell, g.m. of WFAA, Dallas, has gotten out a pamphlet, "Radio Europe—Postwar," a Baedeker of the American Radio Mission to Europe last August-September. It comes on top of the sundry news reports in the trade papers (including VARIETY), and the attraction "Radio Beam," gotten out by Jack (Radio Daily) Alicoate. Campbell's booklet is likewise a good promotion piece, steeped in memorabilia.

Meantime, Col. Harry Wilder, head of WSYR, Syracuse, is staging a VIPs Reunion this (Wed.) afternoon at his Hotel Plaza (N. Y.) suite. Something new has been added: the femmes are invited to "compare notes" on Paris, etc.

SPONSORS RE-EVALUATE SHOWS

4-Net Gross Sales Take Drop in Sept. For 3d Consec Month; 3% Under '44

For the third consecutive month, estimated gross time sales for the four major networks took a nosedive during past September, with the $15,326,274 four-web total for the 30-day period representing a 3% drop compared with the previous September's $15,714,537. Sharpest drop (17%) was encountered by ABC (Blue), while CBS was down 2%. Mutual was up 12% over the previous September while NBC climbed 3% for the month.

On the cumulative side, there's a less than 1% difference between the four-network nine-month total of '45 and '44. Thus far this year the estimated four-web total amounts to $139,837,108, with Mutual down 3% for the nine months; CBS 1% under; NBC 2% increase, and ABC (Blue) 1% above last year.

NETWORK GROSS TIME SALES

(Estimated)

FOR SEPTEMBER

	1945	1944	Pct.
ABC (Blue)	$2,974,364	$3,629,402	—17
Columbia	5,296,439	5,389,014	— 2
Mutual	1,734,243	1,547,329	+12
NBC	5,321,228	5,148,792	+ 3
	$15,326,274	$15,714,537	— 3

FOR THE FIRST NINE MONTHS

(Estimated)

	1945	1944	Pct.
ABC (Blue)	$29,324,674	$28,921,191	+ 1
Columbia	48,772,438	49,598,192	— 1
Mutual	13,997,642	14,458,871	— 3
NBC	47,742,354	46,655,375	+ 2
	$139,837,108	$139,533,629	

$250,000 Shot-in-Arm to Showcase ABC (Blue) Shows; Eye Mon. Billing

Fortified with an addtional $250,000 budget, Adrian Samish, veepee in charge ABC (Blue) programming, is getting set to launch a new programming project, which will probably get rolling around the first of the year. Instead of scattering its shots around the board, the network is setting aside Monday evening (from 8:30 to 11) to showcase back-to-back a whole new roster of shows, all of which, with the exception of an outside package program, to be ABC-built. It represents an ambitious effort on the part of the network to attract sponsorship coin into the Monday night ABC segments, which presently lack bankrollers.

Newest appropriation brings to $500,000 the amount earmarked in recent weeks for ABC programming, with $250,000 having been channelled recently into two new cross-the-board afternoon shows, Al Pearce and the "Bride and Groom" audience participation program, both of which bow in early next month.

Five new shows will go into the Monday night slots. Samish wrapped up two of them, including the package show, during his recent Coast visit, and both will be built around film personalities.

The three other shows, currently being blueprinted, will emanate from New York. Varied formats will be used, including variety, drama, musical, etc. There's no "must" in potential sponsors acquiring the allotted Monday time slots, but that's what ABC would like.

One of the chief drawbacks thus far in latching the 9 to 10:30 segments on to sponsorship coin has been the CBS "Lux Radio Theatre" and "Screen Guild Players" opposition.

How Hooper Rates 'Em

Fibber McGee and Molly	28.7
Bob Hope	25.6
Lux Radio Theatre	23.5
Charlie McCarthy	23.4
Walter Winchell	22.1
Mr. District Attorney	20.7
Jack Benny	20.7
Fred Allen	19.9
Screen Guild Players	19.2
Joan Davis	17.6
Great Gildersleeve	16.8
Eddie Cantor	16.6
Jack Haley	16.1
Fitch Bandwagon	16.1
Aldrich Family	16.0
Dr. Christian	16.0
Amos 'n' Andy	16.0

Wheeler Off, Lahr On In Seven-Up-Mutual's 'Fresh-Up' Fiz-Down

Fate of the Seven-Up "Fresh Up" show on Mutual is in a state of flux. For one thing the situation may cue a decision around the end of the year as to whether the bankroller will continue, with equal likelihood that if Seven-Up sticks it out an entire new show will go in.

Meanwhile, Bert Wheeler has dropped off the program, with Bert Lahr going in tonight (Wed.). He's in for five weeks, at a reported $1,000 per, with the sponsor holding off on any further commitments.

Agency on the account offered the client the Edward Everett Horton summer replacement show for Kraft, but Seven-Up turned it down. Meanwhile Lahr is trying to wrap up for sponsorship the "Moon Mullins" show he's acquired.

"Fresh Up" show took a 1.2 drop in the newest Hooperating, which currently stands at 3.6.

Bowman Gum Seeks ABC Spot for Alec Templeton

Bowman Gum has put in a bid for the 9:30-9:45 Sunday night slot on ABC (Blue) being vacated by Woodbury's "Hollywood Mystery Time," but thus far the web is holding off on a commitment in the hopes that it can wrap up the 15-minute segment for a Mayor LaGuardia sponsorship deal.

Gum outfit wants to spot Alec Templeton for a weekly recital.

NBC PARKS 'PARKY' FOR 13 WEEKS MORE

Despite reports that Old Gold was ready to call it quits with the Sunday night "Meet Me at Parky's" NBC show, the ciggie outfit over the weekend renewed the Parkyarkarkas stanza for another 13-week semester. New series starts Dec. 16.

Trade reports had the Eddie Bracken show tabbed as successor to "Parky" because of Mann Holiner's tie-in with the Bracken program (Holiner is radio topper at Lennen & Mitchell, agency on the Old Gold account), but the new "Parky" pact grounded the story.

ACCENTUATE THE PAYOFF

By GEORGE ROSEN

The guy who plunks down the coin for the top-budgeted air shows is already beginning to ask questions. There's hardly a big agency in New York that hasn't been tipped off by one client or another that the day of reckoning is not far off. The sponsor, in short, wants a re-evaluation of his investment in radio.

The era of free spending, when a bankroller had little reluctance about spending $10,000 or $15,000 a week for a nighttime show because he was disposing of excess profits that would otherwise have gone to the Government in taxes, is nearing its end. The picture is fast changing. Comes the not-so-distant day when the client will be spending his own money, he's going to demand a dollar-for-dollar return on his investment. With consumer restrictions lifted, with production in full swing, and with new products to peddle, he's gradually seguing into an era when he's in radio to sell his goods.

More than one agency has already got notice: The sponsor is no longer interested in institutional advertising; the day is past when his primary motive was to keep his name before the public; today it's strictly a business proposition. The old refrain, "Give us a show at the cheapest possible cost, one that's going to pay off penny-for-penny and point-for-point," is beginning to take hold again. Before many more months have elapsed, it's considered probable there'll be a flock of cancellations of low-rating shows that the sponsor today considers an unwise investment.

'Cerebral Reconversion'

The agencies know it; they know that the day when they could simply reach out and grab a package for the client, regardless of cost, is at the vanishing point. They know that the situation is going to create a keener competition among the agency production boys, because it's the agencies with the most resourceful "think departments," creating the best and most original programming, that will be in the saddle from here on. That it'll be healthy for radio in general, there appears no doubt, for the impression is that "cerebral reconversion" may bring in its wake a freshness in the programming pattern. Thus, the whole framework of agency-thinking is due for an overhaul.

Unlike the war years, when the sponsor clung to radio because he was cut off from other media, today the sponsor is beginning to reassert himself. Newspapers and magazines are opening up; if he doesn't get value received for his investment, he can turn to the printed media. Which doesn't necessarily mean that the networks will suffer. If anything, billings will continue their healthy pace and the SRO sign for choice nighttime spots will stay put. Regardless of how keen the competition becomes, there will always be more buyers for these choice segments than time available. They may have some trouble selling fringe time, but they've been forewarned. It's just a case of buckling down to the job.

'Counterspy' Counts Out As Bankroller Discovers Dicks Don't Push Fresh

Further evidence that sponsors are cooling their air shows to insure merchandising payoff is reflected in the cancellation by Pharma-Craft this week of its Wednesday ABC (Blue) 10 p.m. "Counterspy" show, which plugged the client's Fresh deodorant. Show checks off the web on Dec. 19.

Though satisfied with the show's rating (it hit 7.9, up 1.6, in the latest Hooperating) the Pharma-Craft addenda to its cancellation order points out that espionage doesn't sell its product; that "Counterspy" didn't attract potential users of Fresh.

Is Paley-Taylor-Coulter CBS Team Seguing Into New Era Programming?

The emergence of Davidson Taylor as head of programming for CBS, and the switchover of veepee Douglas Coulter to the newly-created post of director of program development, is felt by many in New York trade circles to hold particular significance. Chief question being posed is: Now that prexy William S. Paley has re-established himself in the network operation and turned over the programming reins to Taylor, who served overseas under Paley, does it mean that the web boss in going to change the programming policy.

Some are inclined to feel that the move is inevitable, that Paley's return will pave the way for a reintroduction of the type of vigorous public service programming and frequent airing of controversial stuff that distinguished Paley's prewar career in radio and which, many felt, had been lacking during his wartime absence overseas.

The de-emphasis on programming during the past few years was conditioned by the war itself. Coin was flowing freely into CBS, as well as other network coffers. That the web became commercial-minded, with the scales tipped in favor of the sales dept. over programming, was considered only natural.

During Paley's absence, Station Advisory Board meetings became more and more frequent. The net's exec personnel left in charge demonstrated their sound business acumen by the profit sheets; the local stations, primarily interested in the coin intake, pretty much got what they wanted, often at the expense of sidetracking some of Coulter's shows. Thus it's felt that the programming veepee was put in the middle of a situation where he was buffeted around.

In his new capacity as director of program development, Coulter will operate out of the sales dept. New setup is reported to stem from pleas of sales execs for a creative guy who could be the liaison in developing the network's commercial programming structure. Insiders contend it's a job offering unlimited opportunities; the payoff being, not the sale of time, but getting the right shows into the web's structure and hypoing ratings.

Gilson Gray Back at CBS

Gilson Gray, CBS' prewar blue-penciler, who was the the web's chief censor as director of the editing dept., returned to his job this week, replacing Jan Schimek who held the post warm for him.

Gray, in the Navy since June, 1942, has just been discharged with the rank of Commander. For the last two months of the war, he was special assistant to the Undersecretary of the Navy.

Schimek goes back to his job as director of the copyright dept., but retains his connection wit the blue-penciling functions as associate director of Gray's bailiwick.

Kobak Romances Jergen's, But WW Stays Put on ABC

The Mutual network's New York-to-Cincinnati shuttle (which already has resolved itself into the web's corralling for the first time of some of the Procter & Gamble business) moved into high gear last week when prexy Ed Kobak put in a bid to Jergen's for the switchover of Walter Winchell from ABC (Blue) to Mutual.

MBS, of course, would consider it the brightest feather in its cap if it could wrap up the Winchell stanza, and when Kobak visited the Jergen's execs he fortified himself with an elaborate presentation based on the ambitious plans for network expansion and web facilities, with particular emphasis put on Coast coverage. Winchell's sponsors gave Kobak an attentive ear. Upshot of the huddle, however, was that ABC's top-rating personality remains where he is, until at least as such time as the Kobak plans become more fully projected.

But as one exec put it: "The door, of course, is left open. While there's no contract committing us to stay with ABC, we consider it sound business to stay where we are at the present."

Yesterday (Tues.) marked the end of the first year of Kobak's regime as MBS prexy (the event was celebrated Monday with a trade press party at the Ambassador hotel, N. Y.); thus far Kobak has brought into the web fold five of the 10 top advertisers in radio.

Winchell's 25G Wkly. Bid

Walter Winchell says he has witnesses to a $25,000 per-week bid from another sponsor, for a term of five years. He chooses not to disclose the potential underwriter.

Meantime Winchell's new $7,500-per-week, for his 15 minutes for Jergens, over ABC, Sunday nights, starts Jan. 1. It marks his 14th year. New Jergens deal is a continuing year-to-year contract which permits Jergens first refusal and also gives the cosmetic firm first opportunity to match any other bid.

For 13 years Winchell got $5,000 for his 15 minutes until Eversharp came along last spring with a $10,000 offer, which resulted in Jergens' 50% pay hike.

Sam Fuller Vice Alcop At Sherman & Marquette

Sam Fuller, expected out of the Navy soon, succeeds Carlton Alson as radio director of the Sherman & Marquette agency first of the year. Alson joined Metro recently as a producer.

Fuller produced "Duffy's Tavern," "Aldrich Family" and the Kate Smith show for Young & Rubicam before he went into service two and a half years ago.

Poor Man's Version Of 'A&P Gypsies'

Agency and advertising execs. have been asked to register opinions on a venture which would have commercials and music wired to grocery stores. The new organization is Storecasts, Inc., and its operating head is William Raffle, lawyer of Hartford, Conn.

Negotiations are going on in New York. Thus far, the ad men favor the idea, but consider the price too steep to be practical on a national scale. Figure presented to them asks payment of $10 weekly, giving advertiser 50 plugs for his product or products.

The proposed operation, to have five minutes of music followed by a 20-second commercial, will have World Broadcasting provide the music, and Storecasts handle the commercial copy set-up with the ad agencies direct. (Several weeks ago, VARIETY announced that World Broadcasting was contemplating a similar setup to function completely under its own aegis, but dropped it when a survey revealed that it would complicate its present system.)

Hubbell Robinson, Jr., former vice-prexy of ABC (Blue), who has acted as a consultant in the various deals since the idea was originated before the war, and who denies any other affiliation with Storecasts, said experiments will begin in 16 First National Super Markets at Hartford, Jan. 1. If proven successful, system will go national. Storecasts was all set to go ahead with the program before the war, but lack of telephone wires stymied it.

Mutual Mulls Intrinsic Values: When Is Program Really Worthy?

Mutual heads are huddling to decide what steps should be taken to weed out some of the net's shows which have no important ratings, but which have been attracting a great deal of attention nonetheless. Under this scrutiny are both commercial and sustaining items.

Web is trying to decide whether a program or personality should be permitted to remain on the air because of effective mail pull, although the execs themselves will admit they're in a quandary as to the show's merits as radio fare. Such shows as Jane Cowl, John J. Anthony, Alexander's Mediation Board, "Chicago Theatre of the Air," "American Forum of the Air," and a few others would have to be retained. While the ratings of the aforementioned indicate that the shows are on the debit side of the barometer, producers display the well-filled mailbag and assert their programs are performing a "public service." Mutual execs are asking themselves: "Are they really performing a public service?"

Another question entering into the problem is whether the web should concede that a show is acceptable radio simply because the sponsor is happy about both his show's slotting and mediocre rating. To this one spokesman declared that the net ought to clean house, regardless of whether or not the program is sponsored. "We can afford it now," he said "we have five of the top 10 advertisers in radio." Specifically mentioned were American Home Products, Procter & Gamble, Alka-Seltzer, Coca-Cola and General Foods. However, other spokesmen are reluctant to assume this attitude, and will tread cautiously "until we have the top 10."

Among some of the other programs on the borderline are Agatha Christie's "Hercule Poirot," "Whisper Men" and "Opinion Requested."

The Christie opus has been on the air for several months, but has never achieved a notable rating. "Whisper Men," whose format has been shuttling between whodunits and social significance (last week's segment themed back to the latter, because the web was afraid of being loaded with too many whodunits), hasn't been on the air long enough to prove or disprove its merits. Feeling is that proper promotion will raise its rating. "Opinion Requested," although well received in the trade, is trudging along ratingwise.

Some discuss the prospects of several of the above mentioned with trepidation, while others would have a formal survey taken to decide the issues. The majority of net execs concerned favor a nationwide survey.

Funnies Eye Indie's 'Bond Barometer' As Index to Popularity

Newspapers and feature syndicates which contributed original comic strips to the Victory Bond auctions that are being held over WNEW, New York, are studying the results very closely to determine whether the size bond being purchased is a measuring stick for the cartoon's popularity. The syndicators feel that the results "are worthwhile watching" because the auctions are being spotted on the station's biggest rating puller, Martin Block's "Make Believe Ballroom."

Last week, one of Walt Disney's Donald Ducks went for $1,500. However, the biggest buy thus far went to "Tillie the Toiler," for $2,000. "Bringing Up Father" brought in $500, and a package of six mixed cartoons went for $1,000. The six are "Bruce Gentry," "Silly Milly," "Nancy," "Lil' Abner," "Phantom" and "Joe Jinks." (Incidentally, 48 pairs of nylon stockings brought in $24,000, at $500 a pair.)

Organizations and newspapers eyeing the bond barometer are King Features, United Feature Syndicate, McClure Syndicate, New York Post, PM and Herald Tribune. Originals still to be auctioned are "Barnaby," "Tarzan," "Patoruzu," "Hanna" and "Clairvoyant."

Pittsburgh — Barbara Weil Goldsmith, WCAE press agent, has resigned to await return of her husband, Capt. William Goldsmith, en route home after more than two years with the ATC in India. She's being replaced by Nancy Jane Maxwell.

Martin's Brace of Shows

Paul Martin, formerly an NBC director on "They Call Me Joe" and "Grantland Rice's Sports Stories," has been pacted by Compton agency to produce-direct "Life Can Be Beautiful" and "Right to Happiness." Martin is skedded to do a third show, also a daytimer, as soon as Procter & Gamble decides on permanent replacement for Margaret Macdonald.

Temporary sub will be "Young Dr. Malone," starting Nov. 26. The Macdonald opus bows out Nov. 23 because sponsor is unhappy about the rating.

Writers' Guild In 'Serfdom' Squawk

"Standard release forms" which radio scripters are required to sign in most instances before either an idea or a show is received for consideration by a net or agency, have been attacked as "unfair," "ambiguous," "humiliating," and—in some cases—"a form of serfdom" for writers.

The attack was made last week in the Radio Writers' Guild news bulletin by Herman Gray, eastern region counsel for the RWG.

According to Gray, he picked three "standard release forms" as examples, one used by a major web and the two others from two of the top ad agencies.

Gray held that writers signing these forms sign away their rights to judge ideas, their creative and personal integrity, and their rights to anything at all that the holder of the release might want to reserve for himself.

In some instances, the form makes the writer agree that the buyer of his material could pay him anything at all—$1 if he feels like it. Agencies get themselves released from payment even in cases where the original author might establish the fact that material called "new" was derived from his work. In many cases, says Gray, the writer must appear "as a beggar" with his hat in his hand...plead to have his material considered...ask the agency to let him present the very material that is the foundation upon which the radio industry is built."

Uniform Writers' Scale

A uniform, countrywide scale for radio scripts has been set by the national executive council of the Radio Writers Guild. With the exception of the prices for comedy, which are tentative, the scales follow:—

15-Minute	Local	Non-Local
15-min. (single).....	$50.00	*$100.00
15-min. (3-a-week)....	90.00	†180.00
15-min. (4-a-week)....	120.00	†210.00
15-min. (5-a-week)....	150.00	†300.00

* No contract reduction.
† If not contract, single shot fee applies.

Half-Hour	Local	Non-Local
If writer has 13-week nonancellable contract	$100.00	$200.00
Otherwise—freelance ..	125.00	250.00
Hour		
If writer has 13-week nonancellable contract	200.00	400.00
Otherwise—freelance ..	250.00	500.00

(Note: "Local" is defined as one station; "Non-Local" is defined as more than one station.)

CJAD, ALL-ENGLISH, TO AIR CBS SHOWS

Montreal, Nov. 20.

Montreal's new indie, CJAD, will now be the All-English outlet for the CBS in Montreal, the station beginning operation around Dec. 1.

CKAC, La Presse's French-language indie, has up till now been airing almost all of the CBS programs piped here. The new deal between CJAD and CBS is for CJAD to carry all CBS programs with English announcements, with CKAC continuing to carry some CBS shows cutting in with French announcements.

The new station will dial at 800 and will have 1,000 wattage. Area served will be Montreal area, up to U. S. border, and eastern Ontario.

Station's call-letters represent C for Canada and JAD for J. Arthur Dupont, formerly with CKAC and CBC, who is owner of CJAD.

Dough Boys May Rewrap Eddie Bracken Package

Renewed interest is being evinced in "The Eddie Bracken Story" air package show, last heard under the Standard Brands banner in the Sunday night 8:30 slot on MBC. Texaco reportedly has it under serious consideration, as well as several other radio bankrollers.

Interest in the stanza has been heightened since the Bracken-Music Corp. of America litigation has been straightened out.

New Anti-Petrillo Bill Aims to End Pressure on FM

Washington, Nov. 20.

A new anti-Petrillo bill, this one "to prevent control of broadcasting through coercive practices," was introduced in Congress yesterday (19) by Rep. Clarence F. Lea (D., Cal.), chairman of the House Interstate Commerce Committee.

Should the bill pass and be upheld by the courts it would (a) end Petrillo's pressure on FM stations to hire standby musicians where the station broadcasts a program originating on a standard station; (b) prevent use of standbys where transcriptions are used, and (c) permit cultural non-commercial broadcasts without interference.

Another anti-Petrillo bill, which passed the Senate, has been languishing in the Lea committee for months. This one was to protect the non-commercial, cultural broadcasts. Congressmen have been unable to figure a way to make it affect the American Federation of Musicians without affecting other unions.

In his statement, Lea said:

"The bill proposes the addition of three new sections to the penal provisions of the Federal Communications Act. These provisions would penalize certain coercive practices which compel the hiring of a greater number of employees than wanted by a broadcaster, or the exaction of tribute against the broadcaster for the use of certain materials, including transcriptions or chemical or electrical reproductions, and the use of such coercive methods to prevent non-compensated employees from participating in non-commercial educational or cultural programs.

"The violation of the proposed act would be punishable by imprisonment of not more than two years, or by the payment of a fine of $5,000, or both.

Names Petrillo

"This measure originates because of certain demands upon broadcasters made by Mr. James C. Petrillo, as head of the American Federation of Musicians.

"One of these demands compels the broadcaster to pay a financial tribute to the American Federation of Musicians for broadcasting transcriptions where no service whatever is performed by members of that organization. One local announced that it would not permit its members to make programs of any kind, including transcriptions, except under such restrictions and

(Continued on page 46)

NOVIK QUITS WNYC AS LAGUARDIA RULE FOLDS

Morris Novik, director of New York's city-owned WNYC since Fiorello H. LaGuardia has been mayor, resigned this week, effective at the end of the year when LaGuardia checks out of office.

LaGuardia gave Novik a handsome plug on his regular "Report to the People" broadcast last Sunday (18), pointing to his war work as "invaluable" and saying the city has been thanked and praised for that work "by the Army and the Navy and all agencies of Government." Among other activities, Novik headed the overall city radio committee which, during the war, coordinated the patriotic work of all stations in New York.

Although Novik's resignation becomes effective Dec. 31, it was understood he may stay on for a short period after the new mayor, William O'Dwyer, takes over. Latter had been reported asking Novik to help install a successor on WNYC. Novik is slated to go into labor and public service radio when his city job is done.

The Package Mill

Shakespeare, Inc.

A group of 49 radio and legit performers have banded together as The Play's the Thing, Inc., idea behind the venture being a weekly half-hour radio series of pop Shakespeare dramatizations. Outfit, which has already auditioned a modernized "Romeo and Juliet," is convinced that Shakespeare can add up to commercial radio if given a hep treatment.

Basil Loughrane is prexy of the new package outfit, and he'll direct the series, which is up for potential sponsorship. Evelyn Hart is scripting. Talent, it's pointed out, won't necessarily be drawn from the group of 49 incorporators who are bankrolling the venture, but will recruit performers, when necessary, from Equity and AFRA ranks.

Those behind the venture are: Inge Adams, Eleanor Audley, Fred Barron, Spencer Bentley, Elia Braca, Horace Braham, King Calder, Sydney Cassel, Phillip Clarke, Richard Coogan, Patricia Courtley, Humphrey Davis, Robert Dryden, Carl Emory, John Griggs, Burford Hampden, Joy Hathaway, Milton C. Herman, William Hollenback, A. P. Kaye, Vaughn King, Jane Lauren, Bernard Lenrow, Abby Lewis, Jack Manning, Doris McWhirt, Ian Martin, James Monks, Bret Morrison, Clair Neisen, Mary Newnham-Davis, Geoffrey O'Hara, Ted Pearson, William Podmore, Eleanor Sherman, Alfred Shirley, Chester Stratton, Reese Taylor, Luis Van Rooten, Joan Vitez, Alexander West, Doc Whipple, Ethel Wilson, Alice Yourman, Evelyn Hart, J. Gerson Schaff, Walter Pick, S. S. Windrow.

Two By John Gibbs

Two packages are being wrapped up by John Gibbs this month, one of them a daytime serial and the other dealing with "news behind the news," centered about Paul Manning.

The serial, titled "The Rising Tides," will have Charlotte Holland in the lead as a gal brought up in a convent, who suddenly comes head-on against practical reality. Scripting will be done by John M. Young, who writes the Procter & Gamble "Right to Happiness," and Dora Folliott, whose daytime shows have included "Story of Mary Marlin" and "Woman of America."

Manning's show will be a half-hour, capitalizing on his war experiences. As a war correspondent, he was on Mutual for nearly a year and a half under sponsorship of Sperry Gyroscope.

Blaine Thompson Wraps Up 5

Blaine Thompson ad agency, until now quiet on the radio front except for special programs for its client, Warner Bros., is packaging six new programs under the aegis of Walter Lurie, radio head. Lurie has just returned from the Coast where he supervised an audition transcription starring Spike Jones. He says a couple of the shows have already been sold.

Should four of the six shows reach the air by the middle of next year, the agency expects to double Lurie's operating budget for further ventures.

Celeb Switcheroo

Les Weinrott and Arthur Miller are huddling with Ted Bates execs this week on packaging a new commercial audience participation show based on a series of forthcoming Red Book mag articles penned by Miller.

Idea is a switch on the usual celeb interview, in this instance the guestars being queried as to who their favorite character is, as, for instance, Alfred Hitchcock expressing a preference to meet the guy who washes the windows on the top floor of the Empire State bldg. Idea, of course, is to pipe in to the scene of action.

Seymour-Phillips-Leader Combo

The Dan Seymour-Judson Phillips-Anton Leader team, which has been collaborating as a producer-writer-director outfit on Mutual's "Now It Can Be Told," "Whisper Men," and "You Make the News," have opened their own production office for purchasing other shows.

Outfit is known as P.L.S. Productions. Tied in with them are Eliot M. Stark as flack and Blake Cabot and H. Philip Minis as writers.

Seymour continues his own announcing chores on NBC. Leader stays on a freelance basis, for directing other shows than those produced by the the new outfit, while Phillips is also freelancing as writer. But hereafter all joint ventures will be thrown into the new setup's pile.

FRANKLIN PREXIES COAST DIRECTORS

Hollywood, Nov. 20.

Paul Franklin, who produces the Jack Kirkwood comedy strip for the Compton agency, is the new president of the Hollywood Radio Directors Guild. He outpolled Ted Sherdeman for the two-year term and takes over the scepter from Thomas Freebairn-Smith, who pro temmed after the resignation of Don Bernard. True Boardman won over Fred MacKaye for the vice-presidency, Bob Dwan defeated Joe Allabough for secretary, and Smith outscored George Fogle as treasurer.

Winners for the five offices were: Glenhall Taylor, executive branch; Leonard Reeg, major network rep; Ezra McIntosh, agency; Phil Cohan, freelance, and Gilbert Thomas, independent stations.

Terms of all elected officers are for two years. Membership also ratified the constitution.

Brace of NBC Shows Exiting From Chicago

Chicago, Nov. 20.

Two NBC shows, Smilin' Ed McConnell and his "Buster Brown Gang" and the Sheaffer Pen programs switch their origination points from Chicago to the west coast next month. Both shows will continue to be aired at the same times, the McConnell program on Saturdays, 10:30-11 a.m. (CST) and the Sheaffer show on Sundays, 2 to 2:30 p.m. (CST).

McConnell show is being switched at his request, cued to offers to appear in films. Hollywood broadcasts will start on Dec. 1 and will be written and produced by Hobart Donovan. Donovan has been writing the show from California ever since it went on the air from here a year ago.

New Sheaffer format will feature Carmen Cavallaro and his orch with the Dec. 16 airing from San Francisco.

Chi Churchman Urges Interfaith FM Pools; Raps 'Commercialism'

Chicago, Nov. 20.

Frequency modulation radio promises much for religious broadcasting, since it will mean "freedom from the iron grip of commercialism which has dominated radio in the past." Dr. Fred Eastman, of the Theological Seminary of the University of Chicago, told the Religious Radio Workshop conference at the Palmer House last week.

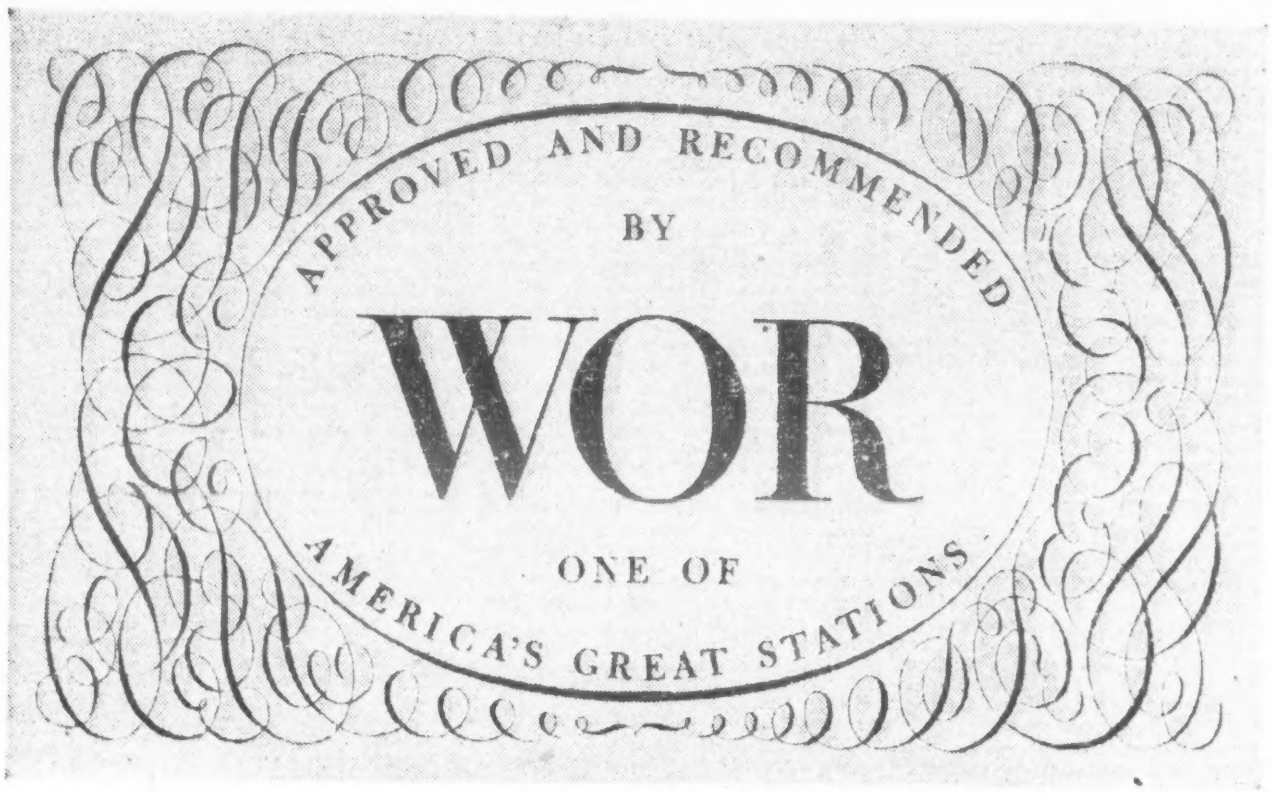
Dr. Eastman urged that in these days of the atomic bomb, which has blasted the problem of security out of the domain of military action and into the realm of human relations, those in the field of religious radio must forget their minor divisions and work together. He suggested that in every major city, Catholic, Protestant and Jewish religious leadership pool their resources for an FM station to be devoted exclusively to their programs.

In the meantime, Dr. Eastman stated, denominations and sects who have been working on their own small budget and producing programs of the quality commonly heard on small stations at odd hours, which the station has not been able to sell to a commercial advertiser, should pool their budgets and work out new programs of better quality and more religious power.

Dr. Eastman's speech was one of the highlights of the six-day Workshop conducted by the joint radio committee of the Congregational, Christian, Methodist and Presbyterian, U.S.A. churches here Nov. 11-16, under the co-chairmanship of Rev. Everett C. Parker, and Elinor Inman, CBS director of religious programs.

Johnstone's P.A. Setup

G. W. (Johnny) Johnstone, former director of news and special features for American Broadcasting Co. (Blue), has joined David E. Green Associates, engaged in public relations in N. Y.



picture of a label never printed

IN THE HOMES of hundreds of thousands of listeners the letters WOR are the initials of an old and trusted friend.

Since its founding in 1922, WOR's unique personalities and intimate methods of programming have increasingly cultivated this confidence and warm friendship among the people who dial it into their homes.

This faith of thousands in the things that WOR says, is no less an asset to WOR's hundreds of sponsors than it is to the station itself. It is as tangible and valuable a mark of added approval as if each advertiser's message and product were to bear the label shown above.

It is such belief in WOR that helps sponsors not only to make sales, but to build added public goodwill for their companies and themselves.

MUTUAL

"YOU MAKE THE NEWS"
With Staats Cotsworth, narrator; Louis Van Rooten, Frank Behrens, Bill Griffis, Fred Barron, Joseph Boland, Dick Nelson, Don Douglas, John Moore, Helen Conte
Writers: Judson Phillips (assisted by Blake Cabot and H. Philip Minis)
Producer: Dan Seymour
Director: Anton Leader
Music: Alexander Semmler
30 Mins., Thur., 10 p. m.
Sustaining
WOR-MUTUAL, N. Y.

Under the guidance of the Dan Seymour-Judson Phillips-Anton Leader team, Newsweek mag (whose competitor, Time, Inc., has been in radio right along) has been experimenting for several months with a documentary format that would come as close to objective reporting on the air as possible. After cutting a couple of records that were dished out cuffo to radio stations around the country, and auditioning other platters with network possibilities, the Newsweek stanza finally came to coast-to-coast airtime last Thursday (15) as a co-operative venture between the mag and Mutual. Newsweek pays production costs, net gives the time—and the whole thing is for sale. With some de-bugging yet to be done, the initial airing nevertheless stacked up as a candidate for bankrolling.

The whole thing did come very close to documentary objectivity. Wrapped into the half-hour were major news developments on both the home and foreign fronts, from Premier Molotov's atomic bomb mention in Moscow to the labor-management confab in Washington, the situations in China and Java, the controversy about merger of our Army and Navy, and the position of the GI in Paris today. Continuity was maintained fairly closely by angling the entire show toward the Truman-Attlee conferences. Absolute timeliness was given the show by ending it on the communique issued in the names of President Truman and Prime Minister Attlee only 11 hours before airtime.

The brief dramazitation of the news, and reactions to it, were restrained, and the whole production showed a gratifying absence of the type of cub-reporter hysteria characteristic of some documentaries. Two or three times actors rushed their scenes too rapidly, as if they feared someone was going to yank the mike away from them; and it was difficult to tell whether the fault was the director's or the cast's.

Show fell down entirely in one respect. The title, "You Make the News," was supposed to infer that the ultimate decision on weighty problems is "subject to the decision of the people rather than individuals or groups." The inference was there, but too subtle for notice by any listener who hadn't the advantage of reading the flackery's handout. *Cars.*

"THE NATIONAL HOUR"
With Robert St. John, Robert McCormick; Andrew Cairns, Secy. Agric. Clinton P. Anderson; Ed Herlihy, announcer
Director-writer: Adolph J. Schneider
30 Mins.; Sun., 4 p.m.
Sustaining
WEAF-NBC, N. Y.

Hunger being the new and fearsome foe the victorious Allies face, and food being the great weapon for a peaceful postwar world, it was eminently fitting that NBC start its new series, "The National Hour," with a program devoted to Europe's present food needs. The series, designed to dramatize major national problems, replaces the "Army Hour" which the War Dept. discontinued, substituted "because the War Dept. wishes us (NBC) to continue to support their various world activities in the various theatres."

It is a tall assignment, which NBC handles (at least judged by the opening program) ambitiously, and on the whole fairly well. Food can be a dull subject, and the NBC program was anything but dull. It used a dramatic format, somewhat reminiscent of the March of Time technique, to present the problems of Europe and the work of UNRRA, using straight dramatic bits, background music and effects, and documentary-wise, on-the-spot reporting on the food situation from England, France, Germany and Japan. Commentators Robert St. John and Robert McCormick, tandeming from New York and Washington, alternated in carrying the ball, with Andrew Cairns, chief of UNRRA's food section, explaining UNRRA's purpose and machinery in direct answer to "man-on-the-street" questions by the ignorant or skeptical. Sec. of Agriculture Clinton P. Anderson also spoke. The problem of food has a terrible immediacy and import, and it is vital that America's role as aid-giver be presented dispassionately and honestly to the American taxpayer.

NBC's dramatic format had its value in presenting the problem vividly, although the somewhat melodramatic interludes, the frequent interpolations of distracting music, and the occasional high-pitched note, seemed to rob the program of its full effectiveness. Simplicity—a discussion of the problem on a lower-pitched, conversational level—would have seemed the better keynote. The program, for all its merit, had an occasional theatrical quality which was disturbing, detracting from its sincerity and appeal. It smacked a little of the soap-opera. *Bron.*

"MUSICAL QUIZ"
With Charlotte Morris, Charles Zeller, Bob Wright
Writer: Charles Zeller
15 Mins.; Mon.-Fri., 8 a.m.
REFINERS DISTRIBUTING CORP.
WJJD, Chicago
(United Broadcasting Co.)

Nobody loses on this new early morning quizzeroo. Listeners request songs, and if Charlotte Morris can't play or sing the numbers they get certificates for 10 gallons of Refiner's Pride ethyl gas; if she can, they get five gallons—and the song, of course. Certificates are exchangeable at Refiner Corp.'s distributor stations throughout the Chicago area, and the dealers get plugs throughout the program.

It's to be regretted that customers don't ask for some real stumpers. On show caught, Miss Morris, who plays nice piano, did five out of seven, missing "Throw Another Log on the Fire" and an oddity, "When the Whippoorwill Sings Marguerite." The five guessed right—all sinecures—were "Smoke Gets in Your Eyes," "Little Old Lady," "Chickery Chick," "Red Sails in the Sunset," and "Last Roundup."

Commercials, short and to the point, are handled well by Bob Wright, and Charles Zeller, who also writes the script, tosses the song titles at Miss Morris airily. *Mike.*

"FASHIONS IN SONG"
With Don Dennis, Dick DeFreitas, announcer
Producer: American Jewish Broadcasting Co.
Music: Sam Medoff
15 Mins.; Sun., 1:45 p.m.
LEVINE and SMITH
WHN, N. Y.
(Landau)

Don Dennis, currently appearing at the Copacabana, is being sponsored by Levine and Smith, femme fashion designers, in a weekly number "Fashions in Song." Last Sunday's (18) airer indicated that Dennis is quite suited as a vocal charmer. He sings smoothly, most effortlessly, and manages to stylize a song in a manner that gives the femme hearts the impression that each is the individual target.

Organist Sam Medoff provided substantial backing. Continuity was at a minimum, and commercials aimed at "the smartly dressed woman" were well groomed.

"DETECT-A-TUNE"
With Vincent Lopez, Judy Lang, Terry Allen, Norman Brokenshire, Robert Stanley orch.
Writer: Ed Brainard
Producer: Roger Bower
30 Mins.; Mon., 10:30 p.m.
Sustaining
WOR-Mutual, N. Y.

Mutual broke out in a rash of music quiz programs last week. "Detect-A-Tune" is a palatable one, not too original perhaps and with obvious flaws, but an okay program nevertheless. Program's idea is to play a tune, then insert snatches of tune in and out of subsequent music on the program, audience to jot down number of times they hear original tune and send in total for substantial war bond prizes.

Program's flaws lie in fact that listening constantly for the key tune detracts from the pleasure of enjoying all the other music on the program, while conversely the audience's concentration on the key tune is likely to be distracted by the other music played. And the program, judged by Monday (19) preem, is worthwhile in itself, a good combo of vocal-instrumental pop tunes, nicely arranged. Program had Terry Allen singing "Till the End of Time" and "Symphony"; Judy Lang singing "It Might as Well Be Spring" and "Singing in the Rain," and Vincent Lopez contributing his piano magic. The key tune to be spotted

(Continued on page 40)

Transcription Reviews

"BREAKFAST PARADE"
With Two-Ton Baker, Hal Lansing
Writer: Fran Harris
Directors: Norm Heyne, Jane Stockdale
15 Mins.
QUAKER OATS
10 Stations
(Ruthrauff & Ryan, Chicago)

Specially packaged by Ruthrauff & Ryan for Quaker Oats, this series has much of the spontaneity of live shows. And, although it's cooked up primarily to set the kids' salivary glands drooling for QO's, musical context should please the oldsters also. R&R shouldn't have much trouble peddling it to more stations.

There's a catchy rolled-oats theme song by Two-Ton Baker, following which the tune protagonist kids around a little with announcer Hal Lansing, whistling, beating out some boogie on the piano, singing and kidding the commercials betimes. Stout fellow has an ingratiating style, a la Jack Smith's "laughing voice" approach, and proves a nice contrast to Lansing's more decorous "Uncle Hal." Latter urges the kids to eat their roughage and send in boxtops like mad in order to win a QO Super Kids award, "suitable for framing."

Baker averages four songs a disk (sample: "Bye, Bye, Blackbird," "Zing Went the Strings of My Heart," "Skip to My Lou" and "Stardust"). Commercials are short and snappy, as are the pitches to send for a chart listing rules for kids to follow in order to win an award. They also announce five birthdays a day (which gimmick, incidentally, helps along the spontaneous approach), choosing names at random from the many sent in.

It's corny, but sparkling entertainment for the moppets withal. Parents also may be intrigued by Baker's dedication of one song per disk in their honor (it was "Stardust" on this one, for "Mom"). *Mike.*

"MAGIC CHRISTMAS WINDOW"
With Susan Douglas, Julian Noa, Kim Spalding, Jackson Beck, Henry Boyd, Jeanne Elkins, Ronny Liss, Bob Sherry, announcer.
Writers: Steve Carlin, Jack Barefield, Max Ehrlick, Jean Hytone, Arthur Scott
Producer: Drexell Hines
15 Mins.
Co-op
50 Stations
(NBC-Radio Recording Division)

NBC's Radio Recording Division has a cheerful seasonal number that's being circulated under the title, "The Magic Christmas Window." Designed strictly for kids, many of the programs are listenable paraphrases of fairy tale classics, as well as yarns especially created for the series.

Among the 25 shows are Hans Christian Andersen's "The Bell," "The Little Match Girl," "Cinderella," "The Legend of St. Nicholas," "The Sleeping Beauty in the Wood," "The Brave Tin Soldier" and "The Golden Touch." On the whole, the majority are competently written, portrayed and produced, although there are a few instances in which the scripts have a slight deficiency of charm. This is due, no doubt, to the fact that some of the stories had to be skeletonized for the 15-minute format. Suitably prologed, "Magic" has two typical youngsters approach the window through which they presumably "see" the stories being enacted. Epilog has the kids withdrawing from the window, but pointing out that they'll return for another story soon, as a come-on.

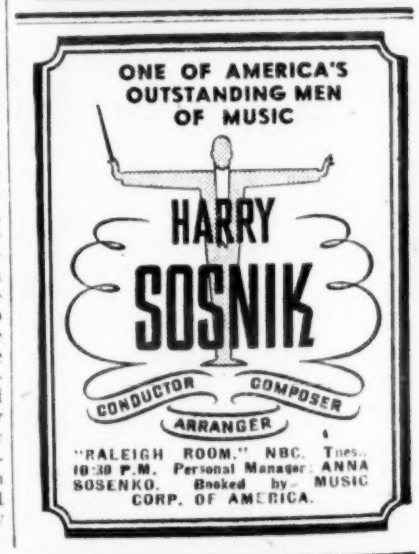
"INCREDIBLE BUT TRUE"
With Ken Nordine, Everett Clarke, Herb Butterfield, Maurice Copeland, Norman Gottschalk, Jane Webb, Nanette Sargent, Connie Crowder, Hope Summers, Jack Petruzzi, Murray Forbes, others
Producer: Dean Schaefer
Writer: Lou Scofield
Music: Arsene Siegel
15 Mins.
Co-op
15 Stations
(Unusual Features Syndicate)

How a hobby can pay off is demonstrated in this series, of which 30 have been made so far, with an average of three a week currently being recorded. And it's difficult to see how Unusual Features will ever run out of material, inasmuch as the hobbyist, Dean Schaefer, has over a period of 15 years collected more than 15,000 authentic stories in the "believe-it-or-not" groove.

Schaefer's scrapbooks of true tall tales, clipped from reputable newspapers and magazines, prove a treasure trove for Lou Scofield, who trims istic yarns down to about seven minutes of dramaturgy, usually with O. Henry endings slanted towards leaving listeners in a bit of a daze. There are two stories to a disk, almost all of them socko.

Sample platter: "The Lieutenant Goes Home" and "Island in the Mist." "Lieutenant" is about a mother who sees the ghost of her son, killed in battle thousands of miles away just a few minutes previously. She describes his wounds to her friends, and the description is confirmed by

(Continued on page 40)



"But, Joe, she has just as much right to buy them as we do!"

WANTED
47,673
PICTURES

47,673 listeners wrote WLS for a picture of "The Arizona Cowboy."

The offer was made on only 38 announcements—18 of them between 5:00-5:30 a. m.

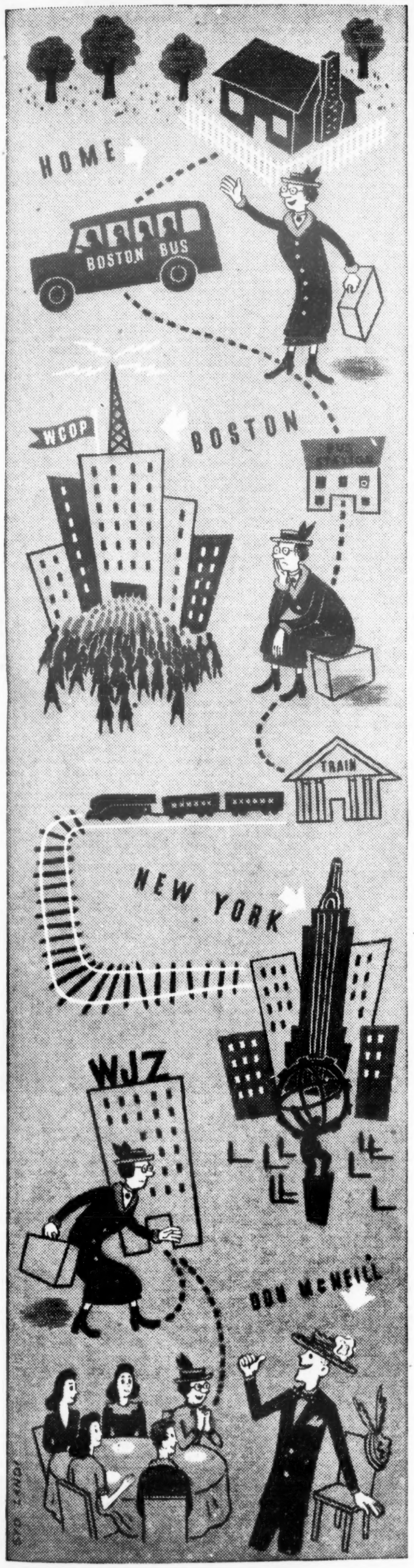
The combination of complete coverage, top talent and loyal listeners is why WLS GETS RESULTS!

890 KILOCYCLES
50,000 WATTS
BLUE NETWORK

REPRESENTED BY
JOHN BLAIR & COMPANY

WLS
CHICAGO
The PRAIRIE FARMER STATION
BURRIDGE D. BUTLER, President
GLENN SNYDER, Manager

AFFILIATED WITH KOY, PHOENIX, AND THE ARIZONA NETWORK
KOY PHOENIX • KTUC TUCSON • KSUN BISBEE-LOWELL



The Man Who Made A Lady Leave Town

Every morning, for years, the little old lady had huddled by her radio, listening to the man who meant so much in her life—Don McNeill of the Breakfast Club.

But this morning she was to see her hero in person. The Breakfast Club had come to Boston for a single day, and the town was agog. Tingling with anticipation, the little old lady made her way to the studio. But it was jammed. Not even standing room. She returned home . . . crushed.

Then she learned of Don's plan to make six appearances in New York. She knew what to do.

She left town—for New York.

She arrived long before broadcast time—fortunately, because the theatre was soon jammed. This time she got in, saw the show, met McNeill, talked with him. And that night she was his guest of honor at dinner, an excited, thrilled old lady!

The Man With Millions of Sweethearts

A rare case of devotion? Not for Don McNeill. Millions of folks listen religiously to Don's Breakfast Club. Don is one of the many reasons why *ABC is the most-listened-to network every weekday morning.*

ABC has more quarter-hours in the morning with a CAB rating of 4 or better than any other network—in fact, more than *all other networks combined.*

How did we do it? By pioneering in a new type of program technique, by going after it with all we had: new shows, improved facilities and effective audience-building methods.

ABC Is Really Going Places!

Today this network offers you an outstanding value in radio. 22,000,000 ABC families, with 92% of the nation's spendable income jingling in their pockets, are waiting to hear your message at a surprisingly reasonable cost. In fact, if you'll compare actual rates, you'll find that Network X costs 43.7% more than ABC per evening half-hour, while Network Y costs 28.7% more!*

**Night-time coverage. This figure continues to climb with steadily improving station facilities.*

7 reasons why ABC....

American Broadcasting Company

is attracting America's Leading Advertisers

1. **ECONOMICAL RATES**—Network X costs 43.7% more than ABC per evening half-hour, Network Y costs 28.7% more.

2. **REACHES 22,000,000 FAMILIES**...who have 92% of the nation's spendable income.

3. **EXPERT PROGRAM SERVICE** available if and when you want it.

4. **EFFECTIVE AUDIENCE PROMOTION** which builds bigger, more loyal audiences.

5. **GOOD WILL** through public service programs that give an unbiased, complete picture of vital issues.

6. **ENTHUSIASTIC COOPERATION** of the 194 member stations for the benefit of advertisers.

7. **PRACTICAL TELEVISION**—program building on an economical basis.

American Broadcasting Company

Radio Reviews

Continued from page 38

throughout these numbers was "Smoke Gets in Your Eyes."

Danger of too much repetition of the key tune was avoided by clever arrangements. Lopez and Norman Brokenshire, acting as emcees, were an okay duo, simple and unaffected. This one listener's mind wandered, enjoying program in itself, so that he gave up keeping score long before halfway barrier was reached.

Bron.

"SO YOU THINK YOU KNOW MUSIC"
With Kitty Carlisle, Senator Ford, Harold J. Rome, Richard Dyer-Bennett; Ted Cott, emcee; Jack Barry, announcer
Writer-director-producer: Ted Cott
Music: Henry Sylvern
30 Mins.; Fri., 10 p.m.
Sustaining
WOR-Mutual, N. Y.

At this late date it's a pleasant surprise to find a music quiz program that's interesting, and a little different. "So You Think You Know Music," which has been aired for several years and now goes full Mutual web, is lively and fresh, dispelling any idea that a discussion of classical or jazz music need be stuffy.

Judged by program Friday (16), it's a sort of "Information, Please" on music, with a final five-minute aude participation stunt thrown in. Program moved along briskly on MBS opening, which is more than can be said for some quiz airers using guest stars. The quartet who made up the quiz board were smart and alert, with Senator Ford, admittedly the non-musical member of the group, the most entertaining of all. Fast with remarks that were impromptu as well as funny, if generously mixed with corn, Ford carried the brunt. Kitty Carlisle, Richard Dyer-Bennett and Harold J. Rome were hep, too, and while they could have contributed more of themselves or their specialty, were satisfactory. Dyer-Bennett especially pleased when he sang an old sea-chanty.

Ted Cott, writer-director-producer, also made a brisk emcee. Quick on the uptake, he kept program in good balance, and though pulling some bad puns, handled his lines generally neatly. Script itself sounded clever, and the questions thrown at the board were bright, with a twist. Music titles were tied up with dates with a girl, with a Lost and Found dept., with auto horns, with murders. Last five minutes, asking questions in audience and furnishing lavish prizes, was also good stuff. *Bron.*

"BOOKS BRING ADVENTURE"
With Robert Donley, Nathan Adams, Jimmy Tansy, Harold Keith, Bradford Hunt, Allan Bunce, Juano G. Hernandez, Neil O'Malley, announcer
Writer: Helen Platt
Producer: Claude Morris
15 Mins.; Sun., 9 a.m.
Sustaining
WNEW, N. Y.

To its roster of entertaining children's programs WNEW has added (18) the series "Books Bring Adventure," a cooperative venture with the Assn. of Junior Leagues of America. Each program will contain a 15-minute adaptation of a book that has left an impression on the junior reader. Subsequent dramatizations will include such material as Jim Kjelgaard's "Forest Patrol," Carolyn Snedeker's "Downright Decency," Mary Jane Carr's "Young Mac of Fort Vancouver" and Charlie May Simon's "Robin on the Mountain."

The Army Engineering Division's accomplishment of the vast military roads in hazardous Alaska when Japan was a threat to that country before the end of the war, based on Douglas Coe's "Road to Alaska," opened the series. While 15-minute segment is only enough time to give a threadbare interpretation of the work, nevertheless, it conveyed admirably the fact that American whites and Negroes alike participated in the construction work in the sincere democratic spirit, all without hammering the point home. The first transcription was considerably marred by poor selection of actors, all of which gave the production a synthetic quality. Perhaps this will be overlooked on the merits of the series' premise.

"LET'S MAKE A DRESS"
With Helen Powell Smith
15 Mins.; Wed. & Fri., 1:15 p.m.
Sustaining
WGY, Schenectady

This program idea was tested on a smaller station in central New York and proved so popular with women listeners that arrangements were made to broadcast a similar series on 50,000-watt WGY. There is a tieup with the New York State College of Home Economics, at Cornell University, and County Home Extension Bureaus. Mrs. Smith is clothing specialist at the College. Several county extension bureau agents aired with her on the initial stanza. She worked solo on the second and had two members of a county bureau in the studio for the third shot, as well as for one heard last week.

A public service instructional, "Make a Dress" is frankly presented with the idea of helping femme dialers. There is little attempt, via showmanship, to intrigue casual listeners. The assumption is that those tuning in want assistance on sewing problems.

Program is unquestionably helpful to women—the exact extent measurable only by them. Mrs. Smith possesses a clear voice. Her delivery at times is constricted. Feature is spotted just before WGY's long established "Household Chats."

Jaco.

More in Sorrow Than—

Eddie Cantor—of all people—made it necessary, through what should be charitably called a maladversion on his show last week (14), to point again to a simple fact: Comedians, no matter how responsible they may be—as Americans, as human beings, as mature showmen—must pay a high premium as insurance against the pitfalls of the glib gag that might injure, the funny ad-lib that may turn the most innocent intent into a prize bit of sorry humor.

No reprise is needed among people in show biz anent Eddie Cantor's responsibility and humanity. This season he proved all of it over again—and showed himself a real showman again—by picking Thelma Carpenter as his songstress, taking her as is for her show values, disregarding totally the fact that she happens to be Negro, neither trying to capitalize on that fact or ducking it. Which is as it should be. But he had to spoil it last Wednesday night. Introing the chanteuse as "the late Thelma Carpenter," Cantor explained on the air that she had been late arriving to the studio, then cracked an inquiry as to whether she had been "lost in a blackout," further compounding the fracture by wondering "how could anyone tell, anyway?" and referring to Lenox avenue (heart of Harlem).

More in sorrow than in anger, the reminder must be made: Eternal vigilance is still the price, and that goes double for the guys with the best intentions.

Cars.

"THIS IS THE PICTURE"
(Victory Bond Show)
With Margaret Arlen, emcee; Jane Cowl, Ilka Chase, Margaret Bourke-White, Mary Small, Yvette, Vicki Vola, Michael Fitzmaurice, Sidney Smith, Emily Kipp, Tony Barrett, Joe DeSantis, Irene Winston
Writer: Barbara Boothe
Producer: Lee Bland
Director: Rosemary Whitford
Music: Ruby Newman
30 Mins.; Thurs. (15), 11:30 p.m.
Sustaining
WABC-CBS, N. Y.

CBS made a swell pitch for the femme contrib to the Victory Bond drive with a special show, titled "This Is the Picture," last Thursday night (11). But in spite of the talent involved—which was more than ample—this must be put down as another futile throw. For, if purpose was to reach the women, a similar time segment in the ayem should have been spotted. But that, friends, costs—remember?

Show was built around Margaret Bourke-White's sock photography, with Ilka Chase viewing the pictures and each chromo recalling another of American womanhood's roles in the war and in the efforts toward peace. Re-enacted were the stories of the nurses and the WACs. Highlighted were the work of show biz indomitables like Jane Froman, and the flock of big and little people who made the Stage Door Canteen something to be proud of. Folded in neatly was a scene out of Italy, showing the horrors of the black market, pointing up the lesson that "inflation could happen here too." If the role of women in war production was sloughed off, there was enough of other substance to more than make up for that oversight—with Mary Small and Yvette giving of their best in song, Ruby Newman's music backing up the chantoosies, and emcee Margaret Arlen tying up the package as a sincere appeal for finishing the job via the V-bond route.

But, because of the hour, what did it all add up to? Probably little else than a shining page in the public service portfolio. *Cars.*

Radio Followup

Danny Kaye, back on the Pabst Friday night CBS show after a six-week USO tour of the Pacific (he checked off the program after the season's initial broadcast), is asking the dialers via the Goodman Ace script continuity "whether Kaye's for radio" and the verdict, on the basis of last week's (16) show, still leaves it pretty much in the problematical stage.

For a major portion of the show Ace (who's still kicking around that inside-trade-stuff and wrapping it up for sock audience appeal) gave the comedian a boff assist. Except for one gag that was strictly a hangover from a Fred Allen guestar quip on the Jack Benny stanza last season, there was a refreshing tinge of originality to the Ace scripting. When the guy writes he does it the hard way—laughs don't stem from borrowed or shoved-in gags but essentially are based on the situations created by the writer.

Writing radiowise for Kaye is a tough assignment. Visually, it's something else again; Kaye in pix or on the musicomedy stage rates tops. But his stylised comedic talents and buffoonery (it's a cinch, incidentally, that Kaye'll be a natural for tele), are pretty hard to project via radio. *Rose.*

Fred Allen's "Senator Claghorn" (Kenny Delmar), the senator who is from-Dixie, is pressing Mrs. Nussbaum for audience favor. Delmar, who also does the straight commercial and general announcorial chores, takes on bombastic authority in his "Allen's Alley" chore. Minerva Pious remains a tiptop line-reader and, of course, the star's style of breaking himself up is socko. The difficulty with over-reprised guesters (Karloff last Sunday) was given a switch with the "atomic joke" factory—a medley of all the joemillers in the book. Per usual, Allen at 8:30 is a Sunday mid-evening must-listen.

Abel.

"Great Moments of Music" departed from its usual format Wed. (7) to contribute an excellently written show in the cause of the Victory Loan drive. Norman Rosten scripted an appealing set of reasons for support of the campaign, with restrained emotional appeals latched on to the fact that the war isn't over for many, including the new draftees, those that have to be adjusted to civilian life, and with an appeal that the peace must be won.

Burgess Meredith, doing the commentary, matched the excellence of the script with his delivery, and program acceptability was heightened by fine musical contributions by Vivian Bauer, Mario Lanza and Robert Weede, along with the orchestra and chorus. Musical end was skillfully woven into the proceedings to heighten the emotional appeal.

Final sock of the session was Meredith's rendition of a poem by Carl Winston of the Young & Rubicam staff, an effective clincher to the arguments presented.

Disk Shows

Continued from page 38

a War Dept. communique a week later.

"Island" concerns a Seattle girl who dreams she's walking around an island in Puget Sound and describes it to her roommate the next morning. Later in the day her friend calls her and advises there's a story in the Seattle Post-Intelligence about a mirage seen in the Sound by thousands of other townsfolk at the very time she was dreaming about it. Mirage, natch, confirms in every respect to heroine's dream.

Other titles cue the themes: "Dog That Achieved Immortality," "Man Who Couldn't Be Hanged," "Phantom Letter," "Dead Men Don't Swim," "Return at Midnight," "Two Lives Have I," "Missing Pharaoh," "Curse on 719," "Case of the Vanishing Clergyman," "Death Keeps a Date," etc.

Donna Parker, of Unusual Features, has rounded up some swell casts for the playlets. Ken Nordine, Everett Clarke and Arsene Siegel contrib deft narration, announcing and organ music, respectively, and platters provide for 30-second opening and closing commercial copy and a one-minute middle plug backgrounded by eerie organ music.

Mike.

"MANHUNT"
With Maurice Tarplin, Larry Haines, Roger De Koven, Jackson Beck, Humphrey Davis
Writer: Kenny Lyons
Director: Jean Harrison
15 Mins.
Co-op
55 Stations
(Frederick W. Ziv)

"Manhunt" accomplishes much in its allotted 15 minutes, a comparatively short session for a mystery show inasmuch as the scene must be set, crime and denouement must be executed in about 12 minutes. Result makes for a rapid pace with no lost motion, with interest centered mainly upon the exploits of Maurice Tarplin and Larry Haines as two sleuths who operate quickly to bring about the desired results for law and order.

Production and direction, along with the writing, are out of top drawer. Series looms up as a good buy for sponsors looking for low-priced shows. *Jose.*

WOV'S '1280 CLUB'

Wishes to Thank Those Who Appeared in Person

FRANK BURKE, ROY ELDREDGE, DUKE ELLINGTON

and the following thoughtful celebrities who sent congratulatory wires to **FRED ROBBINS,** Professor of Thermodynamics, on the occasion of his inaugural "1280 Club" broadcast, November 8, 1945:

Sue Allen
Martin Block
Johnny Bothwell
Tiny Bradshaw
Thelma Carpenter
Imogene Coca
Eddie Condon
Demarco Sisters
Ella Fitzgerald
Bud Freeman
Erskine Hawkins
Art Hodes
Frank Humphries and Band
Buddy Johnson and Band
James P. Johnson
Bill Kenny and the Inkspots
Nick Kenny
Beatrice Kraft
Yank Lawson
Monica Lewis
Johnny Long
Betty Mays
Hal McIntyre
Lucky Millinder and Band
The Modernaires
Vaughn Monroe
Johnny O'Connor
Tony Pastor
Susan Reed
George Rosen
Luis Russell and Orchestra
Tom Scott
Frank Sinatra
Tab Smith
Muggsy Spanier
Charlie Spivak
Rex Stewart
Taylor Twins
Bob Thiele
Fred Waring
Deek Watson and the Brown Dots
Josh White
Paul Whiteman
Cootie Williams
Mary Lou Williams
Trummy Young

WOV New York THE KEY TO TWO MARKETS

RALPH N. WEIL, General Manager JOHN E. PEARSON Co., Nat'l Rep.

TED MYERS

Eight years making transcribed bakery spots . . . thousands of them.

Ted, you've done a fine job and the staff of The W. E. Long Co. Radio Division sends you congratulations. More luck in our ninth year together.

AGENT: VAN des AUTELS

Singin' Sam
Management
LAWRENCE GOLDEN
745 Fifth Avenue • New York 22, N. Y.

Chicago's
BEST NEWS SERVICE
AP-UP-INS
W-I-N-D
560 Kc. 5000 WATTS

Mission Accomplished

During the initial broadcast of the Army Hour, April 5, 1942 Henry L. Stimson, then Secretary of War, said:

"The main purpose of the Army Hour will be to keep you in touch with our soldiers, our sailors and our Allies . . . we shall establish a firm link between those stationed in far away places and those of us who remain here at home to carry on our part of the battle. All America will hear these programs as well as our fighting forces and our Allies everywhere."

Throughout 189 broadcasts from April 5, 1942 to November 11, 1945 the Army Hour was true to its purpose. More than a radio program, it was a military mission of the Army of the United States to bring to the people back home the sounds of war—to tell them how their men were living in battle stations throughout the war. Now that mission is accomplished.

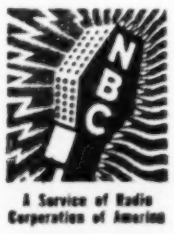
Niles Trammell, President of the National Broadcasting Company expressed the sentiments of all who shared in the operations of the Army Hour when he wrote Major General A. D. Surles, Director of Information, War Department:

"It has been an extraordinary privilege and a source of great pride to NBC and its affiliated stations to broadcast this splendid program uninterruptedly for three years and seven months. You and your able staff have earned the gratitude of the American people for bringing the Army close to them each week in a vivid and human presentation."

In saluting an outstanding veteran of the first war in which modern radio broadcasting was called upon to serve, NBC hopes to have further opportunity of serving the War Department—to help preserve the peace so valiantly won by our fighting men.

National Broadcasting Company

America's No. 1 Network



Inside Stuff—Radio

Millard C. Faught and Laurence Hammond have brought out "The Care and Feeding of Executives (or, the General Theory of How to Be One)" ($2.50), under the Wormwood Press imprint (which is suspected as the jovial alias for the authors). With a general assist from Jefferson Machamer, they have dished up a frothy tome deflating the pomposity of big biz. Snappy forewords have been written by Chet La Roche, Ralph Edwards, Harry Conover, DeWitt Emery (prez of the National Small Businessmen's Association) on "How to Pound a Table"; "Some Simple Exercises For Developing the Executive Muscles"; George V. Denny, Jr., on "How To Make a Stirring Address"; Dorothy Dean (merchandising manager of Associated Merchandising Corp.) on "How To Sit At a Big Desk and Cook Up Large Deals Over a Low Fire"; Earle Ferris on "How to Handle the Private Side of Public Relations"; Allan Preyer (prez N. Y. Advertising Club) on "How to Win Friends for 15% (And Get Paid for Repeating Yourself)"; and kindred folderol on "How to Take a Client to Lunch" ("The Vitamin Approach"); "An Exec on an Executoot"; "How to Serve on a Committee"; "How to Outwit a Bureaucrat"; "How to Dress Like a Bigshot"; and a glossary of Gobbledygook, which is Faught-Hammond doubletalk for cliche captions. *Abel.*

Inside story on tryout of "Topper" program by Benton & Bowles recently, reveals some interesting sidelights on the hazards of getting a program before the mike. Show, because of its ghost effects, etc., ran up against initial resentment of agencies who pronounced it visual and not audible. Producers, however, put show on themselves, building audition with own script and director, and auditioned it with Roland Young at CBS Playhouse. William Morris, Century Artists, MCA and Leland Hayward wanted to sign it, MCA getting the show.

Young & Rubicam got interested in show for Lipton's Tea, Y&R taking a poll first to satisfy itself that the show was audible. Lipton's couldn't meet the budget, however, so MCA placed show with B&B for a General Foods summer replacement. Catch in contract permitted an outside director to handle show, and since show's cost on talent was high, agency decided on own director. Kirby Hawks, picked for the assignment, quit agency a few days before show went on air. Don Cope, who joined B&B then, was called in. After two shows, Walter Craif, B&B veepee, took over direction of next two. Then Les Harris was called in, who completed series. Show thus had four directors, of different styles, with cast changing acting style every session.

In recognition of outstanding services to promote and perpetuate freedom of speech, the four national radio networks and their affiliated stations, in addition to two independent New York stations, WINS and WHOM, are to be presented with full-sized photo replicas of the original copy of the Bill of Rights.

Copies of the original, which six months ago was donated to the Library of Congress by Barney Balaban, president of Paramount, will be presented, possibly by the end of this week, to the radio outlets by the U. S. Junior Chamber of Commerce, in cooperation with the Bill of Rights Commemorative Society, of which Balaban is v.p. Official presentation will be made by Bernard J. Washicheck, national director of the U. S. Junior C. of C., in charge of public relations, who's now in N. Y.

Presentation of the photo replicas of the B. of R. is specifically in recognition of the job done on the air during Jaycee Radio Week Aug. 26 to Sept. 1, in commemorating the 25th anniversary of the Junior Chamber movement.

The closest thing to a compendium on who writes what on the air today has been published by the Radio Writers' Guild. It's a printed 29-page pamphlet, titled "Credit Bulletin," listing members of the association and the type of writing they do.

By leafing through the piece, wherein names are listed alphabetically, ad agency programmers and others interested could find out who writes comedy, daytime serials, dramats, documentaries, etc.

Dorothy Bryant, national secretary of the Guild, said the first edition does not include all the Guild members, and is only an initial effort which will be expanded by the time a second edition is published next spring.

FCC's FM Band Figures Disputed by Armstrong

Rochester, N. Y., Nov. 20.

A challenge to the FCC to prove that the new band for FM stations is more efficient than the old one was thrown out by Maj. Edwin H. Armstrong, FM inventor, at the institute here of Radio Engineers and the Radio Manufacturers Assn.

Armstrong pointed to tests made by Zenith Radio, which showed the 45.5 band at least 25% more efficient than the 91-megacycle area. He declared FCC tests were made at not more than 20 miles, but that observations should cover at least 100 miles. The Zenith experiments were made up to a distance of 76 miles.

Although Major Armstrong said he had invited the FCC to answer his challenge at the institute, no reply was received.

Autry, Wrigley to Huddle On Expanding CBS Show

Chicago, Nov. 20.

Gene Autry is due in town Tues (27) for huddles with P. K. Wrigley for talks on changing his present 15-minute Sunday afternoon show over CBS to a half-hour, also for sessions with writer of the show, George Anderson, and Howard Ketting, v.p. of Ruthrauff & Ryan.

While here Autry will make a guest appearance on the Nov. 30 broadcast of "Those Websters" and speak at the 4-H Congress, with Secretary of Agriculture Anderson, at the Setevens hotel.

Egolf's New NAB Post

Willard D. Egolf, NAB director of Public Relations, has been upped to special counsel for the association. He has been with NAB since Feb. 1943, first as assistant to the president and then as director of public relations filling the spot left by Col. Edward M. Kirby when latter went into the Army.

Kirby is now back as NAB public relations counsel.

BROWN QUITS ASSOCIATED

The new Associated network is minus a publicity-promotion director, Frank Brown turning in his resignation last weekend. He had been operating out of Grand Rapids, web hdqs., though spending the last few days of his semester in New York.

Bob Cooke heads up publicity in the east.

New Civilians

Irving Fields, honorably discharged from the Army, is appearing on Mutual programs, in addition to organizing an orchestra which is skedded to open at the Versailles hotel, Miami Beach, Dec. 1.

John E. McFadden, just released from Army, has joined WBEN, Buffalo, as musical arranger. During three years in service, he wrote scores for Army shorts and was chief arranger for the Eighth Service Command Band of Dallas, recording transcriptions for bond drives.

Sandy Strouse, out of the Army after three and a half years service, has resumed his radio acting career. Has appeared since discharge on "Big Town," "Agatha Christie," other net airers.

Howard Kramer, ex-CBS photographer, has been discharged from the Navy after four years of service and plans opening his own public relations office in New York.

Jack Rogers, former radio editor of the Cincinnati Enquirer, has been discharged from the Army after three years of service. He is currently associated with the public relations office of Muriel Francis in New York.

Major Bob Eckhouse, ex-Newark News and Jersey radio stations (WCAP, WHBI, WNEW), back from Italy where he was PRO.

Keith Morrow, out of the Royal Canadian navy into Canadian Broadcasting Corp. as assistant commentator for the Maritimes, to work with Ron Fraser. Former CFCY (Charlottetown, P. E. I.) announcer, Morrow enlisted in 1941, became an acting commander before demobilization last month.

Col. Kermit Hanson, formerly special events announcer and program director of KOWH, Omaha, back from the war. Appointed head of the public relations department of the Omaha World-Herald, which owns KOWH. Department was created with return of Hanson.

Ex-Capt. Jack L. Fisher, Jr., after 4½ years in Air Force, back as account exec. with M. M. Fisher Associates. Was a pilot with Troop Carrier Command and Air Transport Command.

Lyndon Bixby, former master sgt. in Air Force, handling public relations for Bridgeport, Conn., Advisory Service. Also creating, writing and producing five-times-weekly program on WICC called "The Veteran Speaks."

San Antonio—Monte A. Kleban, who recently received his discharge from the Army, has been appointed production director of WOAI, San Antonio.

Shelby Storck has returned to WDAF, Kansas City, as newscaster after 42 months of service in the Navy.

Jim Simmons has rejoined the announcing staff at KCMO, ABC (Blue) outlet in Kansas City, after a two-year hitch in the Navy.

Eliot M. Stark has completed his hitch in the Merchant Marine and has again set up his old Educational Institutions Publicity Service. First account is the Newsweek-Mutual airer, "You Make The News."

Bert Parks, announcer on Eddie Cantor show before going into the Army, has been recently discharged and has signed with the William Morris agency.

Storrs Haynes, out of the Army, has rejoined Compton agency as supervisor of the organization's Canadian broadcasts. Haynes joined Compton in 1940, and was inducted in 1944.

Don Ettlinger, honorably discharged from the Army after four years, continues his writing chores for "FBI in Peace and War." He had been doing alternate scripts for the show during his last year in the service.

Irving Morrow, after 31 months with the Army, returns to radio with a regular role in CBS' "The Strange Romance of Evelyn Winters." He appeared frequently on "Big Town," "We, the People" and "American School of the Air" before entering the service.

Karl Sutphin has returned as sales promotion manager of ABC (Blue) Central Division in Chicago, a position he left six months ago when he went into the Army. Bill Wilson, who took over in Sutphin's absence, has assumed duties as the department's contact man with advertising agencies and sponsors and will work on presentations and special promotions.

Gordon MacRae, baritone, out of the Army Air Corps and into the 4:30-4:45 p.m. across-the-board spot on CBS, replacing Hal Winters, Dec. 3.

Elbert Laschelle, out of Navy after three and one-half years, returns to KFRC, San Francisco, as station organist.

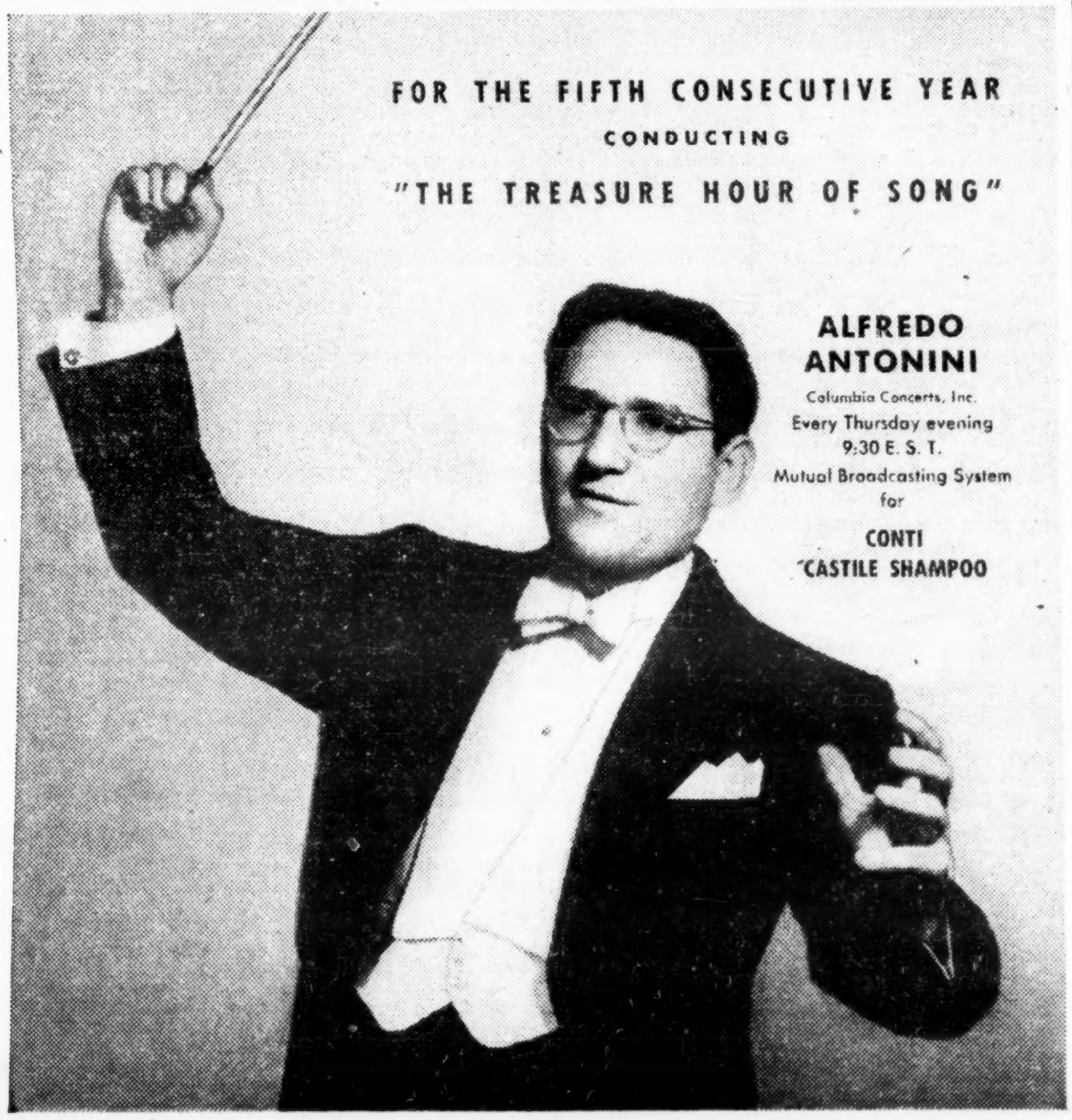
Gil Down, released after two years' Army service to KGO-ABC, San Francisco, staff as producer. Formerly with Don Lee Broadcasting System.

Capt. Tom Razovich, who spent three years with Chinese guerillas, has returned to KFRC, San Francisco, staff of engineers.

Lieut.-Comm. Kenneth W. Stowman, former director of public relations at WCAU, will join the staff of WFIL, Phila., as assistant to Roger W. Clipp, president and general manager, as soon as he is discharged from the service within the next two weeks. Lieut.-Comm. Joseph T. Connelly, also former member of WCAU, will take Stowman's old post at the CBS affiliate.

Fred Jorgensen, former announcer for "Women's Magazine of the Air," has left the Merchant Marine and now set as conductor on KPO's (San Francisco) "Midnight Special."

Joe Novenson, recently discharged from Army Air Forces where he served as bomber pilot, has returned to WFIL, Phila., announcing staff.



When it's time to go to work on new national business, then it's high time to call in Weed & Company, whose full-time business is good times on good stations. With Weed men constantly on the job, "time will sell".

WEED AND COMPANY
RADIO STATION REPRESENTATIVES
NEW YORK • BOSTON • CHICAGO
DETROIT • SAN FRANCISCO • HOLLYWOOD

A Voice In Your Future
JOHN TILLMAN
CBS Announcer
Serving in the Army

BERNARD L. SCHUBERT · INC.

509 MADISON AVENUE · NEW YORK · NEW YORK · PLAZA 3-4670

TALENT PRODUCTION PACKAGE MANAGEMENT

We wish to thank all those concerned who have contributed to making this Thanksgiving season the most successful in our existence and to pledge our continued efforts to bring the finest programs and talent to the air consistent with radio's high standards.

OUR SPECIAL THANKS TO—

The L. E. Waterman Pen Co., sponsors of "Gang Busters" and Charles Dallas Reach. Via ABC

American Safety Razor Corp., sponsors of "The Adventures of the Falcon" and Federal Advertising Agency. Via MBS

B. F. Goodrich Co., sponsors of "Detect And Collect" and Batten, Barton, Durstine & Osborn, Inc. Via ABC

Lehn & Fink Corp., sponsors of "Blind Date" and William Esty Co. Via ABC

Bristol-Myers Co., sponsors of "Mr. District Attorney" and Doherty, Clifford & Shenfield. Via NBC

Bernard L Schubert

Saul Reiss

Daniel S. Kampel

May Bolhower

From the Production Centres

IN NEW YORK CITY . . .

Wife of John Reber, radio head of J. Walter Thompson, died last Thursday (16), with burial in Reading, Pa., on Saturday....Mutual convinced it has in Leonard Bernstein, director of the N. Y. City Symphony, the coming musical wit of radio, and he's getting a build-up via "So You Think You Know Music?," etc....They're now talking about Bob Crosby and guestars, if the Judy Garland pitch fails, as the Ford Tuesday night replacement show for Lawrence Brooks and Jo Stafford,...National Federation of Women's Clubs using Helen Hayes' "My Little Boy" show, scripted by Carl Ewald, to keynote its tolerance program, with tieups planned with local stations throughout the country for transcribed repeats.

Shannon Allen resigned after seven years as director of Government's radio and tele studios in Dept. of Interior, to set up own producing office in Washington...."Leave It To the Girls" being converted for a one shot to "Leave It To the Men" Nov. 24, over MBS. Skedded to appear on show are Lawrence Spivak, editor of American Mercury mag; Ham Fisher, cartoonist; William Bradford Huie, correspondent; Dr. Richard Hoffman, author, and Florence Pritchett, femcee....Sidney Walton, WHN commentator, lecturing on "Domestic Fascism" in N. Y. area....William A. Malone, Jr., has left American Home Products to join Sherman and Marquette as exec....Albert Black, associate ed Orchestra World, now has weekly platter review over WEVD, with live guestars, evening airer being a precedent for the station....Dorothy Stewart, representing Macquarie Broadcasting Co., Sydney, Australia, looking for scripts.

To aid war vets get jobs in radio outside of New York, Abe Schechter, news and special events director of Mutual, is registering them and passing on info to the web's 280 affiliates....Mark Woods, ABC (Blue) prexy, elected to CAB Board of Governors....Capt. Peter Barker, just out of Army Air Force, back to old job as television producer at WNBT (NBC, N. Y.) station.

Betty Frear, formerly with WNEW, has joined the International Pictures publicity staff as radio contact....Toni Darnay makes it three of a kind in the family when she plays the part of a trapeze performer on "Mr. Keen, Tracer of Lost Persons," Nov. 22. Her sisters, Lucretia and Aileen, have been with Ringling Bros. for two years....Bess Johnson and Frances Lafferty join "Lora Lawton" players, while Lora Martin, Sylvia Field and William Hollenbeck are added to "Young Widder Brown"....Amzie Strickland, Lesley Woods and Lorna Lynn join respective casts of "The Romance of Helen Trent," "Barry Cameron" and "The Strange Romance of Evelyn Winters."

Alan Courtney, former WOV disk jockey, set for half-hour commercial over WOR for Song Hits mag. Program labeled Campus Club. Enoch Light's orch with Danny Sullivan and Dorothy Malone comprise rest of talent....Michael "Red" Everett added to the casts of "Front Page Farrell" and "Portia Faces Life."

Basil Loughrane has waxed new comedy show starring Ralph Dumke and Ethel Owen, both featured in the forthcoming revival of "Showboat." It will have husband and wife screwball slant....Elaine Rost offered screen test by 20th-Fox....Elaine Carrington's "When a Girl Marries" has been optioned for filming....Harry Woodworth and Walter Tibbals to accompany "Detect and Collect," when it takes to its tour to hypo its Hooper....Arthur Hanna takes over production chores for Dancer-Fitzgerald-Sample CBS "Perry Mason" Nov. 26....Don Acker, former CBS assistant director, leaving soon for a Pacific tour with the USO company of "Village Green." He's stage manager and understudy to the juvenile lead ....CBS Director Richard Sanville did it again—threw his back out of joint while giving a cue on "Let's Pretend." He did the same thing last year—and on the same show.

Louis Jacobson has quit his directing at ABC (Blue)....That Radio Directors Guild retroactive pay hike affected only members at the NBC and ABC nets, although CBS and WOR too (latter as MBS flagship for New York) signed the pact. Reason: Both CBS and WOR directors, in A and B classifications, were already being paid above the minimum scale, which is $100 a week for the A guys and $70 for the Bs....WNYC's daily series of spot announcements on tolerance (via capsule dramatizations and straight spieling) winning plaudits from New York orgs....Deal for N. Y. Stock Exchange to take over sponsodship of "Town Meeting of the Air" looks cold, although negotiations still on.

Elaine M. Newlin, MBS feature writer, placed a Dave Elman's "Auction Gallery" article with a fan radio mag for January issue....CBS to celebrate Ernesto Lecuona's 50th birthday with a half-hour shortwavecast of his music to Latin American countries Nov. 23, 11:30 p.m....Comedian Alan Gale, currently at Club London, set for several appearances during December on NBC "Supper Club."

Louis Hayward's first narrating chore, after five years in the Army, was on a CBS "March of Science" show....Borden's "County Fair" has added a clown to its cast, but his job is merely to warm up the studio audience before show goes on the air. Guy is billed "The Great Clowncertino" ....Bob Stanley, asst. music director at WOR, to conduct Queens Symphony Society Orchestra Dec. 20....Dick Leibert, radio organist, again making Columbia Singalong shorts for first time since beginning of the war.

IN HOLLYWOOD . . .

Bob Strouble is back on the Coast as radio director of the Dan B. Miner agency. He passed the last four years in Chicago radio....Clearing guest talent for free shots on shows for divers causes isn't what it used to be. Recent producer of a Victory Bond program could get only one clearance for the 10 stars he had pencilled....Kay Kyser is finally coming in off the road and will do his musical quizzer from NBC studio, having run out of camps, bases and hospitals to visit. He's been on the road since Pearl Harbor....The Nat Wolffs (Edna Best) are now grandparents....Bill Gernannt broke away from "County Fair" in N. Y. for a few days' visit with the frau, Lois January....Cecil Underwood is packaging a situation comedy show with only top AFRANS in the cast. Wants to prove you don't need a name to get a rating. "Aldrich Family," "Corliss Archer," "Date With Judy," "Mr. D. A." and a half dozen others have done alright in the big time without the neoned blazers....Johnny Nelson doffed his Navy blues to do the emceeing of ABC's new audience show, "Bride and Groom"....Bill Stern booked for the ninth consecutive year to call the plays in the Rose Bowl New Year's day for NBC....Alex Petry again heading NBC's music department after time out for war duty....Bob Hussey who, with Carroll Nye buys the talent for Young & Rubicam shows, back after a long sesh at the home office....Billy House, Donna Drake and Mattey Malneck's ork are in Eddie Sherman's variety package ....Constance Bennett airs from New York first week in December.... Gayle Grubb, new headman in Frisco for ABC, passed a couple of days in Hollywood with Don Searle before taking office....Keith McLeod will be back as producer of the Red Skelton show when it resumes for Raleigh Dec. 4. Davey Forrester fronts the 32-piece orchestra....Hobe Donavan, who has been scripting "Smiling Ed" McConnell's Buster Brown Gang for two years from Hollywood will also produce when it moves here Dec. 1 ....NBC's Frank Mullen in town to see what goes in Sid Strotz's domain ....Charlie Vanda has booked only one femme star in the first 17 weeks of Colgate's "Theatre of Romance"....Carmen Cavallaro will move east with Shaeffer Pen's "World Parade" after six weeks on the Coast. Max Hill's five-minute topical commentary is being retained in the change of bands ....Paramount's tele station, W6XYZ, will erect a transmitter where the rest of them will be—atop Mt. Wilson. Apex of the tower will be 5,300 feet above sea level, which the video outfit is claiming as the highest in the world....Linda Johnson (Mrs. Joe Leighton) plays the lead in Columbia's "Man Named Jordan" aside from her picture work....Lux ducats for Alan Ladd's "Salty O'Rourke," Nov. 26, will go to those who buy Victory Bonds.

IN CHICAGO . . .

Merritt Schoenfeld, former assistant general manager of the central division of ABC (Blue) will trek to the west coast for a short vacation before taking over as a roving goodwill ambassador and assistant to P. Jaeger, Chief of Sales, shortly after Dec. 1....Cliff Johnson, former ace announcer at WBBM out of the Navy and back on the job....AFRA antics raised $7,000 from their 1945 party, which is an all-time high....Les Gottlieb radio press chief of Young & Rubicam in town to contact the local radio editors.

Former NBC narrator Nelson Olmstead, now an Army sergeant, has been returned to this country for Florida hospitalization because of ankle fracture....Ruth Baker, wife of Dick "Two-Ton" Baker, is confined to Roseland Community hospital for surgery...."Spotlight Bands" for Monday (19) was aired from the Chicago Coliseum as part of the program opening the American Legion convention. Featured were Martha Tilton, Morton Downey and Gene Krupa's orch, currently playing the Panther Room.

Lt. Jack Drees has returned to the staff of WIND here after 30 months as gun crew commander on Merchant Marine vessel....Bert Wilson is new WIND quizmaster on six-a-week morning program...."Club Matinee" returned to ABC Tuesday (20) replacing "Chicago Varieties" for half-hour show Monday through Friday....Bill Thompson, local radio oldie, is back from Navy....Marion Frances, vocalist with "Those Brewsters," will join Chicago Gene Autry show Dec. 2.

New Saturday morning variety show, "Wake Up and Smile," debuted over ABC Nov. 17 from 8 'til 9, replacing "Breakfast Club" for that morning....Roy McLaughlin, station manager WENR and spot and local sales manager to Minneapolis (11-19)....Promotion manager Ted Oberfelder, ABC New York office, in Chicago last week....WLS plans for coverage of National 4-H Club convention include three shows emanating from site of Congress hotel....American Broadcasting Co. has signed Chicago commentator Ann Hunter for coast-to-coast show starting Dec. 3....Floyd Van Etten, co-ordinator ABC Central Division sales, and El Henry, Chicago press head, to New York (11-18).

Budget Bid For FCC's Monitoring

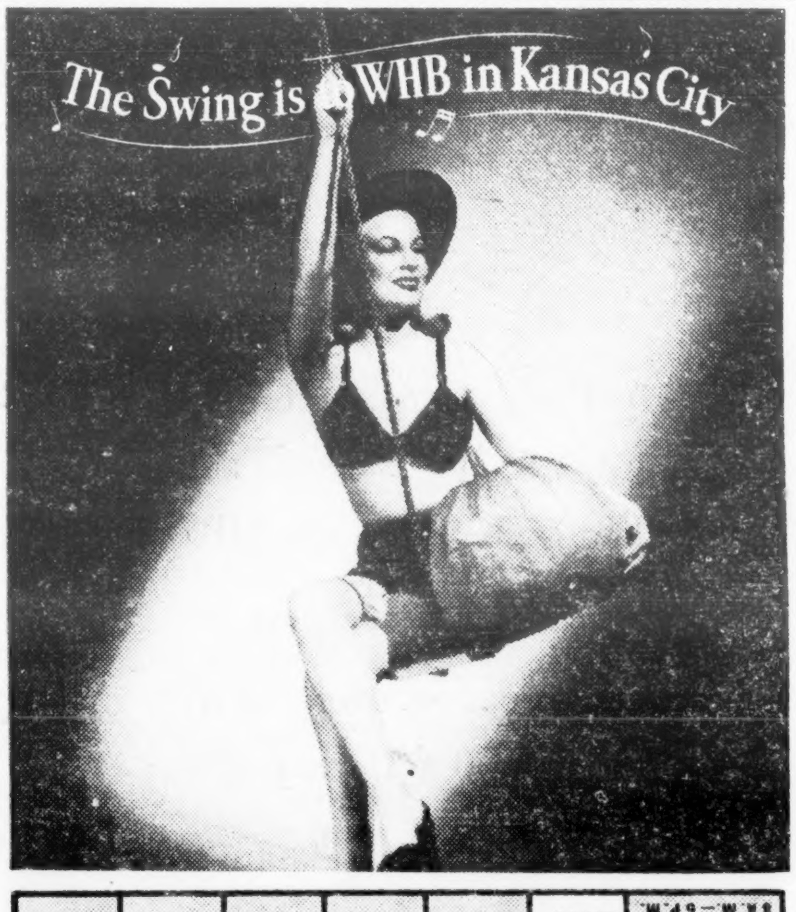
Washington, Nov. 20.

Largely on the basis of an appeal by the State Dept. that FCC monitoring of foreign broadcasts should be continued as a matter of national policy, the Senate Appropriations Committee last Thursday (15) recommended restoration of the $930,000 cut which the House made in the FCC budget for the current fiscal year.

Committee said in its report: "The appropriation for 1946 (fiscal year ending July 1, 1946) was $2,430,000. The House recommended a recission of $930,000, leaving available for the whole fiscal year period the sum of $1,500,000. The obligation through Sept. 30, 1945, amounted to $734,264, leaving available for the period Oct. 1, 1945, to June 30, 1946, the sum of $734,264.

"The committee recommends a retraction of the entire recission of $930,000. The funds available to the Commission would then be $1,664,264.

"These will be used to continue the Foreign Broadcast Intelligence Service, the importance of which to the State Dept. was testified to by officials of the State Dept. and the Radio Intelligence Division. The FBIS is responsible for the monitoring of foreign broadcasts and the Radio Intelligence Division for the policing of the radio spectrum to insure against unlicensed operation and to prevent interference with authorized radio communications."



KANSAS CITY HOOPER INDEX May thru Sept. '45	WHB	Station A	Station B	Station C	Station D	Station E
WEEKDAYS A.M. MON. THRU FRI. 8 A.M.—12 Noon	23.1	26.5	19.7	10.6	13.1	5.5
WEEKDAYS P.M. MON. THRU FRI. 12 Noon—6 P.M.	19.9	23.4	29.6	14.8	9.5	1.7
SUNDAY AFTERNOON 12 Noon—6 P.M.	16.2	34.7	20.5	13.8	11.8	2.6
SATURDAY DAYTIME 8 A.M.—6 P.M.	21.9	29.6	20.6	17.2	7.9	2.0

. . . and here are MORE of the National Advertisers who use WHB

(Listing continued from last month)

MEDICAL (Continued)
Fourway Cold Tablets
Groves Cold Tablets
Gold Medal Capsules
Lydia Pinkham's
Mandaco
Mexsana
Mistol
Musterole
NR - Tums
Penetro Nose Drops
Pepsodent
Pfunders Tablets
Nixoderm
Rem and Rel
Sealer Products
Syrup of Pepsin
Sloan's Liniment
St. Joseph Aspirin
Pertussin
8 in One Cold Tablets
666 Cold Tablets

MEN'S AND BOY'S CLOTHING
Douglas Shoes
Lee Hats
Palm Beach Suits

MUSIC AND ENTERTAINMENT
Columbia Pictures
Loew's MGM
Natl. Tennis Championship
Paramount Pictures
Ice Follies
Republic Pictures
20th Century-Fox
United Artists
Universal Pictures

PAINTS-VARNISHES
Cook Paint & Varnish Co.
Acme Paints
Wesco Water Paints

PUBLISHERS
Collier's
Coronet
King Features Syndicate
Pageant
Saturday Evening Post
True Story
Seventeen

RADIOS
Emerson Radio

SOAPS-CLEANSERS
Colgate-Palmolive-Peet
Faultless Starch
Lifebuoy
Rinso
Swan Soap
Super Suds
Vel
Spic & Span
Perfex
Rockwell's Roach Rid
Larvex
Tintex

SOFT DRINKS
Coca-Cola

TEXTILES
Textron

TOBACCO
American Tobacco
Pall Mall
Rum & Maple
White Owl

TOILET REQUISITES
Bonne Bell, Inc.
E. Fougera Products
Brylcreem
Campana
Barbasol
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WOMEN'S WEAR
Formfit
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RELIGIOUS
Unity School Christianity

MISCELLANEOUS
Associated Laundries
Forum Cafeterias
Hercules Powder Plant
Index Employment Service
"Jitterbug"
Lake City Ordnance
Rockmont Envelope
War Battery Company
Western Auto Stores

WHB KANSAS CITY This is Mutual 1000 WATTS-880KC.

For WHB Availabilities, 'phone DON DAVIS at any ADAM YOUNG office:

New York City, 18 .... 11 West 42nd St. .... LOngacre 3-1926
Chicago, 2 .... 55 East Washington St. .... ANdover 5448
San Francisco, 4 .... 627 Mills Building .... SUtter 1393
Los Angeles, 13 .... 448 South Hill St. .... MIchigan 0921
Kansas City, 6 .... Scarritt Building .... HArrison 1161

You'll like doing business with WHB—the station with "agency point-of-view"... where every advertiser is a *client* who must get his money's worth in *results*. Swing along with the *happy* medium in the Kansas City area!

KEY STATION for the KANSAS STATE NETWORK

The Texas Rangers SELL MANY PRODUCTS FOR MANY ADVERTISERS NOW ON

WCCO

TWIN CITIES

For

GROVES COLD TABLETS

GEORGE E. HALLEY TEXAS RANGERS LIBRARY
HOTEL PICKWICK, KANSAS CITY, MO.
AN ARTHUR B. CHURCH PRODUCTION

Chicago's ONLY 24 HOUR STATION

W-I-N-D

560 Kc. 5000 WATTS

NAB Goes to Bat for KGFL, Hits State Excise Tax 'Confiscation'

Washington, Nov. 20.

National Assn. of Broadcasters announced last week it will seek to intervene in the U. S. Court in the District of New Mexico in the case in which KGFL, of Roswell, is seeking to invalidate a new tax law.

The law calls for all broadcast stations to take out state licenses and pay a 2% emergency school tax on gross receipts. Case appears on its way to the U. S. Supreme Court. It is of outstanding importance to every radio station in the country. If New Mexico should win, other states, casting about for additional revenue, would be able to impose the same type of levy.

In its lengthy brief prepared by John Morgan Davis and Milton J. Kibler, NAB says in part:

"The power to regulate radio broadcasting and its incidents is exclusively in the Congress. To allow any state excise taxation on radio broadcasting is to infringe upon that power.

"Another basis for the rule against state taxation on the business of radio broadcasting is found in necessity to protect the power of Congress to regulate that industry free from interference by state government...It is axiomatic that any regulation or any act by a state that places a burden upon interstate commerce, or that can have the effect of destroying such commerce is inconsistent with national regulation.

"The Act in question requires the payment of a 2% tax on the gross income of a business in interstate commerce. Such a tax does not take into account items of expenditure. A broadcasting station may operate upon a small margin of profit. It is entirely possible and plausible that a tax of 2% on the gross receipts of business may and could mean in fact a tax of 10% of its net profits, or even 50% of its net profits, or all of its net profits and, yes, even making the business indebted to the state. To carry this proposition to its logical conclusion, since the act provides for summary proceedings against the property of the taxpayer, it could mean the confiscation or abolition of a radio station licensed to do business by the Federal Government which is required to operate for and in the public interest, convenience and necessity.

"If a tax of 2% upon the gross income of a particular radio station was found to be, after deducting its expense, and overhead, etc., a fair sum of its net income, and for that reason not confiscatory, and therefore a proper tax and as a result not a burden upon interstate commerce, what then would prevent the state from making such a tax 20% or more of the station's gross income which, after deducting necessary expenses, would in fact be confiscatory?

"Practically the same may be said of the license tax feature of the Act. If today it is $1 and such a tax be upheld, what then is to prevent the state from increasing the amount to $1,000, and so on?"

Brief spends considerable time on the Federal cases which have upheld the fact that broadcasting is interstate and not intrastate commerce.

Several local and state laws in the past have been overruled by the Federal courts. Supreme Court knocked out a state occupation tax based on gross income which the State of Washington sought to lay on radio, and South Carolina tried unsuccessfully to license radio receiving sets. The school tax on gross receipts, however, is a new one.

Boston—WCOP's advertisers are receiving the facilities of station's new merchandising service headed by Harry Goodwin. Food and drug dealers are contacted for window displays and merchandising tie-ins with its programs.

Barber, WGN Continuity Ed, Scrams Amidst Discord

Chicago, Nov. 20.

Henry Barber, for the past five years continuity editor of WGN, has left the station due to illness following several months of discord in the department. Barber, who came to WGN from the University Broadcasting Council, where he was a writer, has been succeeded by Bill Fisher, his former assistant. Several changes in the setup of the department are scheduled to be made shortly according to Buck Gunn, program manager of the station.

Kansas City—Charles Eatough has joined the sales staff of KMBC, CBS outlet.

WDGY, Mpls., Settles $320,000 Suits for 16G

Minneapolis, Nov. 20.

Claims totaling $320,000 against the estate of their brother, the late Dr. George W. Young, founder of WDGY, have been settled for $8,000 each by his two sisters. The one had brought suit for $145,000, contending that amount had been set aside in cash in a Northwestern National bank safe deposit box by Dr. Young prior to his death April 27. The other sister claimed her brother had agreed to give her a half interest in WDGY in return for assisting him in operating the station and in other business matters.

WDGY recently was sold for more than $300,000. The sisters each received $1,000 under terms of Dr. Young's will, the remainder of the estate going to the widow.

Washington—David Wills, WMAL-ABC (Blue) web commentator here, and Gordon Shaw, WMAL producer, are now broadcasting three-minute summaries of Washington news twice weekly for the State Dept. overseas service.

Walker Cautions Radio's Technical Advances Must Be Directed at People

Oklahoma City, Nov. 20.

Technical advances in radio and other communications are growing so rapidly that the Government faces a real problem in assuring that they are operated in the public interest, Paul A. Walker, FCC Commissioner, said here Friday (16). Walker addressed the Oklahoma City Chamber of Commerce in connection with the Third National Air Clinic.

"The important thing is to see that the technical gains are made available to all the people. In order to achieve this, we must have managers and operators in the communications industry who are more than dollar-minded, and we must have regulators who are democratic in outlook and intensely devoted to the public interest."

Reviewing all developments in the field, Walker emphasized particularly the bright future for FM and its possibilities for service to the country.

"If it is true," he said, "that we may have as many as 2,000 or 3,000 FM stations in this country in the next few years, this has crucially important social implications. It means fuller employment and more purchasing power for our people.

"It means that about one-third of the United States and about 10,000,000 of our people will get adequate radio service which at present they are denied. I also hope it means that more localities throughout the nation will have stations which not only receive the finest network programs, but which provide greater opportunities for community participation in broadcasting."

Walker said the Commission "hopes to get around to the formulation of rules for the licensing of the 'Citizens' Radio' service just as soon as possible."

GEORGE CREAMER
Producer · Director
Staff Directed THE ARMY HOUR • HERE'S BABE RUTH MUSIC OF THE NEW WORLD For NBC
NOW FREE LANCING
LARCHMONT 2-3704

5 OUT OF 10

Since the first of this year, five of the nation's top ten radio advertisers (those who, according to P.I.B. records, made the largest investments in network broadcasting time during 1944) have become clients of the Mutual Network.

4 OUT OF 5

Greater programming, facilities, and economy seem to have interested the majority of these leaders: Four of the five are sponsoring programs developed by Mutual...and four of the five advertisers use the full Mutual Network.

MUTUAL BROADCASTING SYSTEM

WHERE SHOWMANSHIP MEANS BUSINESS!

RCA Bigs Insist: Video Set To Go; Envision 1 to 5 Billion Annual Income

Radio Corp. of America reprised an old refrain last week: television is ready right now to go places—let the frequencies fall where they may. Two RCA veepees spoke up on the subject and reemphasized same point. They are exec vice prexy Frank M. Folsom, and Dr. C. B. Jolliffe, vice prez in charge of RCA Labs.

Folsom, talking before the National Heavy Outerwear Assn. at the Waldorf-Astoria in New York, said RCA is planning to start shipping video receivers in about six months. He predicted that, by 1947, "television will be well on its way toward achieving its brilliant future."

Jolliffe, who addressed the Radio Executives Club of New York City, took a polite whack at a few points raised by CBS, without naming that web, insisting that "it isn't characteristic of American enterprise" to wait while a new science is developing still newer improvements.

"When radio broadcasting was introduced 25 years ago," he said, "we didn't wait for high-fidelity sound and pushbutton tuning. We were thrilled with the one-tube regenerative set, while we burned out living room rugs with the acid from storage batteries . . . Great inventions of science, such as television, should not be held back from the people they are intended to serve."

Jolliffe conceded that there will be many improvements in video and said "of course there will be obsolescence." But, he argued "If we wait for the perfect system, it will always be around the corner. Meanwhile, we have the making of an industry that in all likelihood can eventually produce an annual income of between one and five billion dollars. Why wait?"

Education Via Video

Symposium on education via video will be held Dec. 1 in Atlantic City by Television Broadcasters Assn., in conjunction with meetings of New Jersey Education Assn. and the N. J. Visual Education Assn. Dr. Mildred L. Lowery, school superintendent of Middlesex County, N. J., and head of the state visual education group, is arranging the session, which will feature a demonstration of television techniques in education by five Brooklyn Tech high school students.

Symposium moderator will be Prof. Edward C. Cole, head of the Yale Dramatic Arts Dept., and a member of TBA's educational committee. Talks by Prof. Kenneth G. Bartlett of Syracuse U.; C. Emerson Markham, program manager of video station WRGB, Schenectady, N. Y., and a member of TBA's board, and Edward Stasheff of the All-City Workshop in Radio and Television of the N. Y. City Board of Education.

CBS' C-T Day

There's considerable hush-hush activity around CBS hdqs. on Madison avenue, New York, these days, with architects, decorators, etc., blueprinting an unusual layout for the web's color television demonstration which will come off about the first of the year.

As far as CBS is concerned, the event is taking on the significance of a C-T Day in web annals. Demonstrations are planned for press, agencies, manufacturers, etc., in small groups, and from all indications the network isn't missing a trick on decor, etc., to give the event a stamp of importance as a milestone in tele history.

NBC Philly-N.Y. Video To Use Coaxial Cable For Army-Navy Game

As a forerunner to future long distance television service by cable, video station WNBT (NBC) will pipe television images of the Army-Navy game from Philadelphia to New York on Dec. 1 over the Bell System coaxial cable. Special telephone lines will connect the camera installations at the stadium with the coaxial cable in Philly, and with NBC's transmitter in N. Y.

With telecasting of the game sponsored by Curtis Publishing, NBC plans to use three cameras, including the new supersensitive RCA Image Orthicon. In addition, one of the regular orthicon cameras will be equipped with a 40-inch lens, one of the longest yet used in a television broadcast which NBC obtained from Bausch & Lomb.

Game will be broadcast by Red Barber and Bob Stanton.

Paul Porter to Parley On Telecommunications

Washington, Nov. 20.

Department of State announced the delegation which will attend a British Commonwealth-U. S. Telecommunications Conference in Bermuda, beginning Nov. 21. Meeting, which will precede a world conference, will seek to clear up problems existing between this country and Britain primarily on cable, wireless and radiophone rates.

Toppers in the U. S. delegation will be FCC Chairman Paul A. Porter, Assistant Secretary of State James C. Dunn, Francis Colt de Wolf, chief of the telecommunications division of the State Dept.; Major General Frank E. Stoner, chief of the Army Communications Service, and Rear Admiral Joseph R. Redman, director of Naval Communications.

Anti-Petrillo

Continued from page 36

upon such conditions as the Federation executive board should deem best calculated to end 'for all time the menacing threat of canned music competition.'

"Another demand was made that, under penalty of boycott, a station which permitted non-compensated musicians to participate in a musical, educational or cultural program would be required to pay the Federation an amount equal to the compensation which would have been paid had members of the organization performed the service, even though they performed no service whatever.

"These and like demands made by Petrillo in behalf of the Federation of Musicians are not within the legitimate rights of any organization. Carrying, as they do, threats of reprisals if not complied with, they are on the moral level of racketeering and extortion. A self-respecting government cannot afford to permit such practices to prevail. The objective of this legislation is to prevent them.

"Compliance with these demands for tribute without the performance of service has cost the broadcasters millions of dollars in the last few years. A demand is now pending which requires that where a station simultaneously broadcasts musical programs through two outlets, it shall employ two sets of musicians for such simultaneous broadcast. In such cases the extra set of musicians would perform no useful service whatever to the broadcasting station."

Returning GIs Sound Off With Beefs On Mishandling of Disk Shows O'seas

Reports that Army Special Services in certain areas mishandled or ignored transcriptions sent overseas for GI use are being corroborated by returning GIs, some of whom served in Special Services, in the Radio Transcription Section (RTS) set up in the Pacific to handle such material.

Transcriptions of popular U. S. programs were sent abroad by Armed Forces Radio Service (AFRS), to be used on American Forces Network (AFN) stations. In addition, AFRS sent material for use by individual units in various battalions and companies which couldn't get AFN service, and which had to rig up own motors, p.a. systems, etc. to play transcriptions. It was RTS' job to distribute these.

According to returning GIs who worked in the Section, the programs for AFN stations, which came in completely arranged kits, were distributed promptly and properly. But individual organizations were completely neglected, they claim, due to inefficiency or indifference on part of Special Services officers. AFRS, at home, of course was not involved, being credited with doing a good job in sending all-around material out.

But local units which needed recording equipment, or transcriptions, didn't get them, is the claim, or got them haphazardly. There was no program set up to furnish these organizations with equipment or with any regular series of transcriptions. This improper distribution applied not only to radio, but to athletic and other equipment, as well. Motors, pickup arms, amplifying systems were available, but weren't distributed. Christmas programs might get to a unit by the following summer. Hit Parade programs became dated and had to be junked. Hundreds of radio transcriptions coming in from AFRS, is the claim, weren't released on arrival because of lack of organization and indifference.

The Radio Transcription Section, set in Finchhaven, New Guinea, in spring of 1944, was dissolved six months later by the Army, due to its unsatisfactory record. But no substitute was set up in its place. AFRS thereafter sent its material direct to AFN nets, instead of through RTS, but the individual units as usual suffered.

Blame seems to be put on the various brass in charge of Special Services who were not theatre, radio, or physical ed people, and not too interested. Claimed they didn't know how to set up a policy, or how to pick the right personnel.

Television Review

"YOU CAN'T TAKE IT WITH YOU"
With Robert Ober, Mabel Taliaferro, Arthur Hunnicutt, Mardi Bryant, Tom Seidel, Dane Clement, Phil Kramer, Al Linder, Henry Walden
Writers: George S. Kaufman, Moss Hart
Producer-Director: Ernest Colling
Set: Robert Wade
85 Mins., Sun. (18), 8:25 p.m.
Sustaining
WNBT-NBC, N. Y.

WNBT producer Ernie Colling came up with another sock video version of a famous stageplay Sunday (18) with presentation of the Kaufman-Hart show, "You Can't Take It With You." These legit shows that NBC television programmers produce in their entirety get better each week and will be welcomed by sponsors as soon as enough receiving sets are available to merit top-coin video commercials.

An overnight success on Broadway in 1936 and later filmed by Columbia, comedy deals with antics of Grandpa Martin Vanderhof and his daughter's screwy family. Show's one set was especially adaptable to television and technical aspects of the production, including the camera and sound-effects work, were some of the best yet seen on a video show.

WNBT producers have taken the suggestion of several critics re the intermission in these full-length plays, with the result that the new system of flashing the word "intermission" on the screen is much easier to take than the former system of having a commentator announce the break and then give a pep-talk on how good the next act will be. Producers have also inaugurated the system of flashing the time and setting on the screen before each scene with good results, the viewer thereby having a printed program before him.

Cast was topnotch. Robert Ober, pinch-hitting in the top role of Grandpa Vanderhof for Sydney Blackmer, who was called to the Coast in the midst of rehearsals, turned in a fine job as the kindly, philosophic old gent who gave up his business 35 years previously just to take things easy. Mabel Taliaferro, in the role of Penny Sycamore, Grandpa's daughter, brought to viewers the talent that made her a star in the original "Bloomer Girl" cast. Arthur Hunnicutt, of "Beggars Are Coming to Town" and Tom Seidel and Dane Clement, both now appearing in "Harvey," also provoked laughs with their antics.

With such acting talent, already-proven scripts and steadily-improving production, WNBT can't miss.

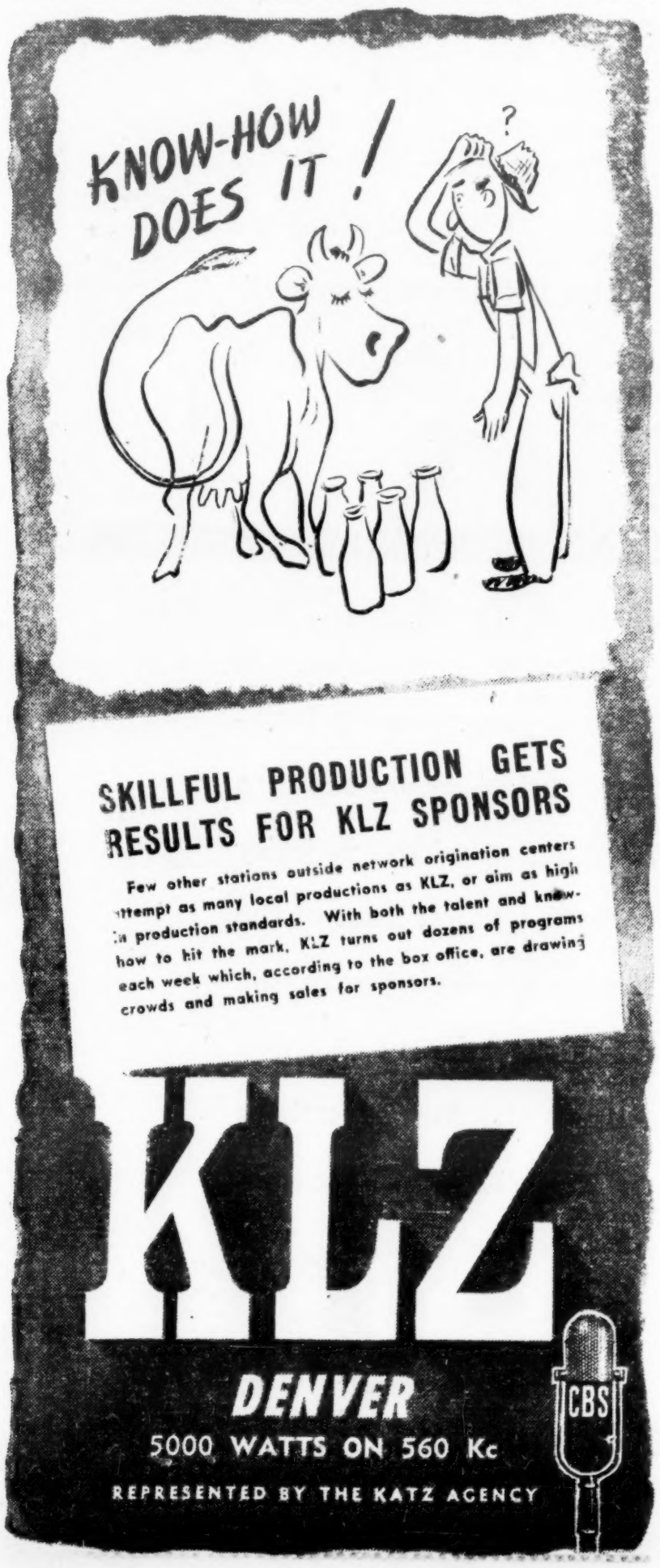
LEW AVERY'S EXPANSION

Chicago, Nov. 20.

In line with their expansion plans Lewis H. Avery, Inc., station reps, will open an office in San Francisco on Dec. 1, with David H. Sandeberg as west coast manager.

Sandeberg is leaving the Paul H. Raymer Co. Nov. 30, where he has been Pacific coast manager for the past two years.

Kansas City—Bob Grinde added to news staff of WHB. Formerly at KHJ, Los Angeles.



WHAT'S YOUR ACT?

Are you a musician, magician or mimic? Do you sing, dance or juggle?

Whatever your act, the WOR Entertainment Bureau probably has a job for you, either to make recordings or personal appearances.

BUT . . .

Please don't call in person. Send description of act, previous bookings, clips, photo, etc. to Nat Abramson at

THE WOR ENTERTAINMENT BUREAU
1440 B'way, New York 18

UNITED REXALL DRUG CO
Friday—CBS—10 p.m. EWT
Mgt. LOU CLAYTON

AVAILABLE
(NEW) GAG WRITER
Also Special Song Material
FRANK TINNEY, JR.
39-50 60th Street
Woodside, L. I., N. Y.

Treasury To Stay in Bond Promoting Biz; Line Up Radio for Sock Contrib

Washington, Nov. 20.

Radio and the big name stars will not be out of the bond promoting business when the present Victory Loan ends. Treasury's war finance division plans to maintain a greatly curtailed, but active promotion staff after the drive to plug the sale of "U. S. Savings Bonds" as they will be called after Dec. 8 end of the current drive.

Plans for the post-drive setup, though still in the formative stage, are more elaborate than first anticipated. This is due largely to the fact that the payroll savings plan will be continued at the request of both industry and labor.

Figured for a very important part in the new setup will be radio which has proved to be the best long range medium for bond promotion. Radio will undoubtedly continue to utilize stage and screen talent for the purpose, particularly during certain periods. At present a rather extensive Xmas bond campaign is being planned for all media.

War Advertising Council has taken over OWI's functions and will continue to request radio allocations for Treasury after the Victory Loan. One permanent feature in the promotion of bonds will be the "Treasury Salutes" which will continue to employ prominent narrators from all fields, with its usual accent on Hollywood and the stage.

Other details of the post-drive plans of the Treasury disclose that radio can expect to receive regularly scheduled allocations from the War Advertising Council. In addition there will be one or two special programs giving the final results of the current bond drive.

Radio Unit

The radio unit of the War Finance Division, now headed by Lt. (jg) David Levy, USNR, is already preparing a packet of spot announcements to be sent to every station. The broadcasters will also be asked to continue to drive home the payroll savings plan under which 25,000,000 workers buy bonds at present.

Treasury has been canvassing every advertising agency handling radio accounts and every station urging them to continue to help after Dec. 8, with terrific response thus far.

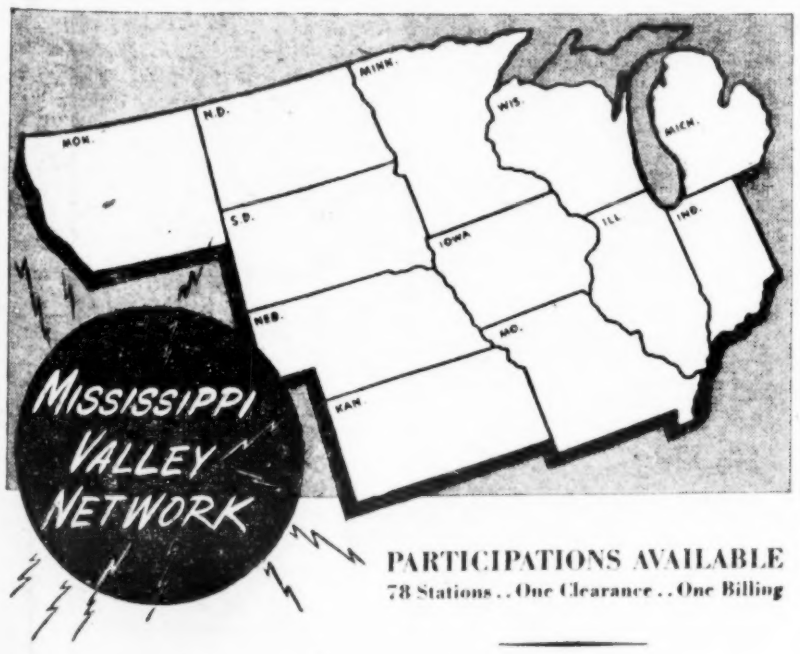
NOW AVAILABLE

Town and Country Time

ONE FULL HOUR
EVERY WEEKDAY MORNING

FOR THE FIRST TIME ONE NETWORK
Will Blanket the Richest
Agricultural Market in America

MISSISSIPPI VALLEY NETWORK



PARTICIPATIONS AVAILABLE
78 Stations . . One Clearance . . One Billing

• • *Wire or Write for Details* • •

NORTH CENTRAL BROADCASTING SYSTEM, INC.

CHICAGO 1, ILL. 360 North Michigan Avenue Central 1891
ST. PAUL 1, MINN. E-622 First National Bank Building Cedar 8579
NEW YORK 1, N. Y. Empire State Building Longacre 5-1874

1-Minute 'Almanac Show' Pays Off for Miles Lab

Chicago, Nov. 20.

That one-minute broadcasts pay off in sales on the hinterland low watters when developed with audience appeal was evidenced again last week when Miles Lab renewed "Historical Almanac of the Air" over the Keystone Broadcasting System for the fourth consecutive year. Renewal is effective Nov. 26.

Series will continue to be aired five-times-a-week.

Screwball Program Ideas Add Spice to a Day's Mail But Drive Directors Nuts

Chicago, Nov. 20.

Anybody who's wondered why certain programs were ever allowed to be aired should look through the files of program directors here, who have on tap some of the most outlandish suggestions for new programs ever dreamed up.

To give an idea, Walter Preston of WBBM-CBS has one from a guy who tried to sell him a half-hour show guaranteed to put insomnia sufferers to sleep in five minutes. Preston, however, didn't think this would be so hot, what with the prospect of drivers dozing behind steering wheels, etc. Not to mention the attitude of a prospective sponsor towards such a deal, of course.

Gene Rouse of WENR-ABC has an out-of-this-world one from a guy who wanted to broadcast to inhabitants of other planets. Character said he was sure other planets received our radio waves and would understand us if we talked to them in Esperanto.

Idea suggested to Buck Gunn, WGN-Mutual, was to teach mass flying lessons, advising thousands of tyro pilots at the same time when to bank, turn, loop-the-loop, etc. "It was too terrifying to contemplate," says Gunn.

A paint manufacturer approached Jules Herbuveaux of WMAQ-NBC with the idea of hiring a sports announcer to describe painting contests. Format to be something like this: "He has one lap to go—now he's on the last leg—Ahhh! The chair is finished, a beautiful coat of paint in three minutes!"

Another manufacturer — infants' wear this time—wanted to sponsor a program emanating from a hospital delivery room, in which a blow-by-blow description of the birth of a baby, including interview with the infant's folks before, during and after the birth, plus the tot's first cry. Cynthia Coyle of WAAF filed that under "G" (Gruesome).

Goriest of all, however, was the undertaker, another would-be sponsor, who wanted Orville Fost of WIND to put on a Sunday afternoon "obituary column," complete with sonorous funeral music and descriptions of the lives of certain dead people—the one whose funerals were conducted in his mortuary.

PHILCO SETS '46 GOAL AT 4,000,000 SETS

Philco plans to produce 4,000,000 radio receivers in 1946, nearly twice as many as its production in the last pre-war year and the highest ever made in the history of radio, according to John Ballantyne, Philco prexy, at a preview of 1946 Philco products at the Waldorf-Astoria, N. Y., Monday (19). OPA approval of prices on the radio sets is pending, but Ballantyne indicated that deliveries of some radios, as well as other appliances, would be made in time for Christmas.

Philco is spending $7,000,000 on its reconversion program Ballantyne said, adding that a large plant for radio-phonographs is now being built in Philadelphia at a cost of more than $1,030,000.

NEVILLE MILLER'S LAW FIRM

Washington, Nov. 20.

Neville Miller, former NAB prexy, has set up a law firm here with Arthur H. Schroeder, just out of the Army, an attorney belonging to the Federal Communications Bar Assn.

Miller will practice before the FCC and will also engage in general practice.

Washington — Book-of-the-Month Club Broadcasting Corp., new subsidiary of the book club, has applied to FCC for an FM station in New York.

U. of Michigan's Ambitious FM Educ'l Plans Envision Stations in 83 Counties

Detroit, Nov. 20.

Dr. Joseph M. Maddy, professor of radio music at the University of Michigan, envisions a community-owned FM station in each of Michigan's 83 counties for educational purposes.

He has FCC okay on an FM plan, for the University and plans to get it under way at the turn of the year. Maddy is chairman of the Michigan Commission on Radio Education, sponsors of the proposed statewide brainy-work net. Four powerful, state-financed relay stations, two in the Lower and two in the Upper Peninsula are planned and confabs in the Michigan Legislature have given Maddy great encouragement. Programs would originate from about 20 colleges and universities in the State.

Maddy claims Michigan originated the idea but reports that Connecticut has already gone ahead with a definite state appropriation. Stumbling block to getting the coin from this state's lawmakers is fear that U of M, the colossus of universities in Michigan, would dominate the whole setup. As in many states, a farmer-dominated Legislature favors the ag college, Michigan State of Lansing.

Maddy was one of the originators of NBC aired music education programs.

Solidly behind Maddy is Dr. Alexander G. Ruthven, prexy of the Ann Arbor school. He sees a statewide FM education network as tieing in with U of M's famed extension course which last year had 3,503 credit students, 8,746 non-credit students getting their knowledge by mail. On top of this, some 60,000 persons heard extension-sponsored lectures throughout the state.

FCC Stands Pat on WDSU

Washington, Nov. 20.

FCC last week adopted an order denying a petition from WDSU, New Orleans, that the Commission withdraw its opinion and order of Sept. 4.

That was the opinion which spanked but did not penalize the station on charges that it failed to provide equal time for U. S. Senator John H. Overton (D., La.) during his political campaign last year when he was running for reelection. Overton charged that the station had violated Sec. 315 of the Communications Act.

When you gun the same field year after year ... the gunning must be good!

And when scores of smart advertisers use the same Station to sell their merchandise year after year—as scores of WIP advertisers do—the "bag" of profit *must* be good!

Yes, there are a *few* availabilities, but they're being "winged" quickly. Better "set your sights" now!

★

3d Market MUTUAL Affiliate

PHILADELPHIA'S PIONEER VOICE WIP 24 HOURS EVERY DAY

610 K.C.—5000 Watts

REPRESENTED NATIONALLY by GEO. P. HOLLINGBERY CO.

ASCAP, Leeds Tiff on Classification As Result of Deal on Russe Tunes

American Society of Composers, Authors and Publishers and Leeds Music are teeing up a sharp clash over the latter's claim for more classification prestige as a result of its arrangement with Am-Rus Publishing to market all Russian music in the U. S. Neither of the prospective combatants will talk about the situation, other than to say that it is still not completely settled, and that future meetings, including one next week, might ease the friction.

Leeds long ago applied to ASCAP for an increase in classification rating, at the same time requesting that the Society allow the publisher full performance credits on the Russian material, on the basis of its exclusive deal with Am-Rus, which already has cost the firm close to $100,000. ASCAP sidestepped granting Leeds full credits for performances because there is no reciprocal copyrights protection deal between this country and Russia. U. S. music is used in that country freely without payment, and Russian material is in the public domain here. ASCAP assured Leeds that performance royalties that could immediately be traced to Am-Rus material held by Leeds would be paid.

Leeds' last quarter check from ASCAP apparently was disappointing in its allowances for the Russian stuff, and Leeds' clash with ASCAP, which has been dormant for 10 months or so, flared anew. Recently, the Society recognized the company's argument for an increase in availability points, drew another 250 beyond its previous 500. This isn't satisfactory to Leeds.

Teddy Hart's Stance In Lorenz Hart Will Suit

Editor, VARIETY:

A couple of issues back you featured a story regarding my suit against ASCAP. Since I was overseas for USO Camp Shows, at the time, this is the first chance I have had to write you.

First you say, "Teddy Hart under his brother's will was left 70% of the residue." This is not true. Under this alleged will I get 70% *income* of the residue—no principal whatever. The residue of the estate goes to the children of William Kron, Lorenz Hart's financial manager and insurance agent (not lawyer, as VARIETY stated), and to Jewish Federation of Charities.

I wish to correct also this line, "Teddy Hart sued to recover his share of the royalties held by ASCAP." My suit was based on my interpretation of the constitution and by-laws of ASCAP which prohibits the royalties of a deceased ASCAP member from going to anyone but a next of kin. By this interpretation, which is the belief held by my lawyer, and by ASCAP members with whom I have discussed the matter, no stranger or charity can receive ASCAP royalties. According to the pamphlet distributed to the public by ASCAP, giving the history of ASCAP, and according to the custom of ASCAP originated by its founders, this Society was founded on the idea of protecting composers and songwriters and their families who are often improvident and poor business men, keeping them from want. My suit against ASCAP was started primarily to protect the rights of my son, Lorenz Hart, 2d, born a few months after my brother's death and the Hart family, as well as my own as next of kin.

Teddy Hart.

'FDGOJ' Tags Guest Leaders on Radio Show

Another opportunity for radio guesting by name bandleaders opens up next week when the Philip Morris "Johnny Presents" show (NBC) switches to that policy next week (27). Lately, there have been an unusually large number of commercials using name maestros consistently as guests and leaders bringing their bands in N. Y. for theatre and location bookings have reaped a neat harvest of guest coin.

Morris show starts off with Benny Goodman's sextet and follows the next week with Woody Herman. That portion of the show will operate under the title, "Fraternity of Distinguished Gentlemen of the Jukebox."

Teddy Hart Loses 2d Suit in Pursuit Of Lorenz's Estate

Another K.O. was put on Teddy Hart, brother of the late lyricist, Lorenz Hart, in his battle for insurance dough, which goes into the late songwriter's estate. Supreme Court Justice Dennis Cohalan last week dismissed Teddy Hart's suit against the New York Life Insurance Co., and directed that the fund in question be paid to the executors in keeping with the terms of the policy.

Latest Hart suit tossed out was for reformation of a policy taken out by the late lyricist in 1927. Complaint charged an alleged mutual mistake on the part of late songwriter and company, plus a conclusory reference to fraud, an alleged mistake of fact and mistake in belief which is not alleged to be mutual, and lastly upon a claim that a change in beneficiary was accomplished without Teddy's written consent and that the insured did not intend to name his estate as beneficiary.

Court found that the original policy contained clauses giving the late lyricist the right to change beneficiaries. On December 8, 1932, after two prior changes, court found Lorenz Hart, again availed himself of his perogative and directed that the proceeds be paid to his estate as beneficiary. Hart died November 22, 1943.

Inside Orchestras—Music

Burke-Van Heusen firm will publish henceforth a special composer's edition of all songs it markets, for the use of arrangers, conductors, etc. This departure from the use of simplified lead sheets, which are identical with regular piano copies, is for the purpose of giving arrangers and other professional people a better idea of the composer's thoughts when a song was written, since it will carry all the writer's original fill-ins, flourishes, etc. For years, publishing houses have taken original manuscripts and had them simplified for regular copies. This was done so that amateur pianists could play them. In most cases, the latter is unable to follow the composer's own complicated construction. Professional copies were printed from this plate for no other reason than it was cheaper than to make two plates, one for professionals and another for the public. Burke's idea is to furnish the composer's manuscript in untouched form to arrangers, etc., which should be an aid in their work. It has often happened that arrangements of songs were not satisfactory to writers and publishers. Often that's caused, it's claimed, by the skimpiness of professional copies.

Dorothy Kilgallen, N. Y. Journal-American Broadway columnist, last week remarked in type that Frank Sinatra and Manie Sacks, Columbia Recording exec, weren't getting along. That afternoon a delegation of a dozen or so Sinatra fans went to Sacks' office for an explanation and also to explain that, since the item "wasn't true," they were planning to picket the newspaper office. They were talked out of it. Sacks and Sinatra both laughed off the "rift."

During the past six months or so the more fanatic of Sinatra's followers have taken a deep interest in what is said about him in the papers and fan mags are ever ready to exert themselves in his behalf.

Feist is going to work on an old copyright included in the Bing Crosby-Paramount film, "Bells of St. Mary's," titled "Land of Beginning Again." Exploitation of the tune will be handled by Phil Kornheiser, head of the Robbins combine's standard department. Strangely enough, Kornheiser exploited the tune when it originally was written, 30 years ago, by George W. Meyer and Grant Clarke.

Another tune in the film, "Aren't You Glad You're You?", by Johnny Burke and Jimmy Van Heusen, is being published by the latter's firm, with which Sidney Kornheiser, Phil's son, is connected.

Broadcast Music is now functioning strictly on its $48 per plug payoff to publishers, and has thumbs-downed numerous artist-publishing setups which don't fit into the $48 per plug groove.

Recent instance concerned the Landt Trio, who have a weekly nationwide airtime total of almost four hours cut into 10 shows, five on CBS and five on MBS. Landts, who own Coast-to-Coast Music, approached BMI with a deal calling for a $10,000 BMI investment matching equal dough dug up by the trio, to stimulate publishing activity of their house. BMI said nix.

Larry Finley, operator of Mission Beach Ballroom, San Diego, continues to receive offers constantly of financial and moral aid in his $3,000,000 anti-trust suit against Music Corp. of America. Bids come from various band users throughout the country.

Finley, whose suit is based on MCA's "exclusive" deal to supply Pacific Square Ballroom, San Diego, with bands (spot is opposition to him), recently had the trial transferred from Washington to San Diego.

America's Christmas Carol

IRVING BERLIN'S

White Christmas

IRVING BERLIN MUSIC CO. • 1650 Broadway, New York • DAVE DREYER, Gen. Prof. Mgr

BLOWUP BREWING ON PAYOLAS

Starr Extends 2c Demand to Capitol Due to Beef on Disking of Tunes

Herman Starr, head of the Warner Bros. music publishing firms, has advised Capitol Records that any disks by that company of WB tunes will require the full statutory royalty of 2c per side, rather than the previously accepted 1½c. Starr's action against Capitol followed by several weeks a similar action against Columbia Records, a situation that remains status quo, with Columbia refusing to record WB tunes.

What induced Starr's move in the direction of Capitol is not publicly disclosed, but it's believed due to an objection to the company's methods of recording material published by his firms. At the time he went after Columbia, neither Starr nor Manie Sacks, head of Columbia's Artists and Repertoire division, would admit their impasse or explain how it had come about. As far as Starr is concerned, the same applies to the Capitol situation.

Starr's pique against Columbia is based on the company's assignment of an undisclosed WB song to singer Curt Massey. When Starr objected, assertedly asking that someone with stronger name value record the tune, Sacks is said to have explained that no one else was available to do it at the time. Subsequently, the song was not recorded and, so far as has been indicated, still has not been put on wax.

Rival publishing companies are watching with interest Starr's sparring with Columbia. It is no secret that the 2c statutory rate has been in the back of all publishers' minds since the recording companies capitulated to the demands of the American Federation of Musicians for a royalty per disk sold. Pubs feel that if the companies can afford to pay AFM a portion of their income for the privilege of making records, then they can pay publishers the full royalty rate allowed by law.

Publishers can do nothing about asserting themselves in this direction as a group, however, due to antitrust laws. And none has thought it wise to buck the recording companies individually. Hence, the microscope on Starr and his argument.

Most publishers are awaiting the new contract between the Songwriters Proective Assn. and themselves, due to replace the current agreement about this time next year. The SPA is currently working on drafting its demands, and it's expected that it will ask the publishers for a royalty of 1c per recording. That would put the pubs in the position of demanding the full statutory rate from the disk companies or being satisfied with a one-half cent income from that source.

$1,500,000 Allocated For New Coast Ballroom Though 3d Only Needed

About three times the cost of construction of the new ballroom to be put up between Hollywood and Los Angeles proper, by a syndicate composed of Frank Sinatra, Harry James, Sam Stiefel, Jule Styne, Sammy Cahn, Mickey Rooney and others, is available. To be ready by next June, the estimated cost of the spot is around $500,000, and some $1,500,000 has been offered to the backers. It will be a stock venture, with the majority of shares being taken up, however, by the above group.

The new spot will include a skating rink as well as dancing capacity for about 7,000, and will also house a theatre and about 20 stores. It will use name bands and acts and probably will be opened by James' band and Sinatra paired. Rooney will do a couple weeks, along with the second orchestra.

Albany Song Pop. Poll Boosts Slow Terping

Albany, Nov. 20.

Albany Sunday Times-Union instituted a "Youth Hit Parade" compilation of favorites of more than 300 youngsters in local public and parochial schools. Sheet features a Youth Page, with material furnished by correspondents in 10 high schools.

First six tunes in the poll were in this order: "'Til the End of Time," "I'll Buy That Dream," "Star Dust," "Chickery Chick," "There's No You," and "I Wish I Knew." In a field of almost 50 songs, slow numbers led faster ones. From the beginning, "End of Time" was far out in front.

Article asserted Albany teenagers "consider slow dancing much more comfortable and cozier than jitterbugging."

No Plugs For Plug-Swapping

Plug-swapping by bandleaders who own their own music publishing firms seems to be approaching the inevitable. The whole structure needs only a spark to blow up, and the foundation of it all seems to be that some of the boys are not reciprocating as expected.

Within the past year, entirely due to the efforts of Broadcast Music, the number of maestro-owned publishing firms has trebled. As a result the swapping of plugs has increased that much. Apparently, while the lesser leaders and their lesser firms are cooperating with the bigger guys, the latter are not paying off in kind. They're spending their air time doing their own stuff, and so there's a lot of grumbling.

Already, there are a handful of feuds. And they seem to be increasing.

Tex Beneke, Ex-Navy, Due to Take Over Band Of Late Glenn Miller

Tex Beneke, sax and singer with Glenn Miller's pre-war orchestra, got out of the Navy Monday (19). He was discharged from the Norman, Okla., base as a chief petty officers.

Beneke, slated to take over a 35-piece band that will work under the billing of the late Major Miller, won't start building the band until late January at least. He'll get into N. Y. around Jan. 5 and will do radio guest shots for awhile. When the band is formed, it will consist of French horns and 12 strings and will be based on the Army Air Forces orchestra conducted by Miller before his disappearance on a plane trip in the ETO.

Arrangements made for this band while it was in service will be used by Beneke. Before Miller joined up he made an agreement that, since the service band's arrangements would be written by his own men, who came into service with him, they would be in his own style and must become his property upon his discharge from uniform.

Miller's Air Forces orchestra is now in the process of being broken up. It made its last public date last week at the National Press Club's Presidential Dinner in Washington. This week, 15 of the musicians will be discharged. Most of them will await the formation of Beneke's band since they are under contract to Don Haynes, Miller's former manager, who will handle Beneke.

Tourney of Music

Larry Finley, operator of the Mission Beach Park, San Diego, is staging a "Tournament of Music," "New Year's Day, in Balboa Stadium there (30,000 capacity) to coincide with the "Tournament of Roses."

OTHER EVILS CUE TIN PAN STEW

There's an explosion brewing currently among major publishers over certain business "evils" that have been increasing at a great rate the past six months or so. Prompted by a small circle of individuals, a much larger group of heretofore staid executives who have consistently refused to recognize or do anything about the payola situation, and several other annoyances, last week blew their safety valves and are hot on the trail of action.

Joining with another ASCAP publisher who threatened several weeks ago to begin paying for plugs without regard for who gets hurt, in the event current practices aren't stopped, those who last week acquired a white heat on the subject have induced John G. Paine, general manager of the American Society of Composers, Authors and Publishers, to call a meeting of major pubs to discuss the situation and formulate drastic remedies. Failing this, the men involved flatly assert they themselves will order their men to go out and get plugs at any cost.

There have been numerous small get-togethers already on what course to pursue in cleaning up the business. These men are loathe to see a wide-open plan of paying for plugs as anything but a last resort, due to the fact that if and when it starts many contact men will be thrown out of work. They won't be needed if a check for $75 can buy a band's arrangement of a tune and another $10 put it on the air at any given time. However, a plan of using the Peatman System of tabulating plugs is being mulled, as a means of minimizing the importance of all local programs, particularly the WOR, N. Y., remotes after 11 p.m., from whence comes the majority of the alleged breaches of paying rules.

Peatman System takes many things into account before awarding any particular song a standing on "Most Played" lists. It involves the number of stations over which a performance is given, whether commercial or remote pickup, time of day and many other factors that are counted to arrive at conclusion as to the listener value of any given plug. In this way, it's hoped, the many local N. Y. shots will be minimized.

Action of the above publishers and the results they get will be closely watched by various other industry organizations, such as the Songwriters Protective Assn. and the Music Publishers Protective Assn., which so far are not participating.

Butch Stone Delays New Band, Stays With Brown at Big Boost

"Butch" Stone, novelty singer with Les Brown's orchestra, who for some time has planned his own orchestra, will delay it for another year. He has signed a new contract with Brown for that length of time, calling for a substantial boost in salary. He felt that the continuing problems of the band business made the present time too precarious to step out on his own.

Brown's band closes tonight (Wed.) at the Capitol theatre, N. Y., after which it takes a 10-day vacation, its first in three years. Then 10 one-niters, followed by the Penn hotel, N. Y., for 10 weeks, opening Dec. 17.

Promoter's Illness Exits Straus Cleve. Concert

Cleveland, Nov. 20.

Oscar Straus' first Cleveland concert, which the "Chocolate Soldier" composer was slated to give Thursday (22) at civic auditorium, had to be called off last Friday (16) because of the promoter's illness.

Situation arose when Saul Heller, ticket broker and impresario of the affair, was rushed to the hospital early last week for an operation. Doctor ordered him to stay in bed for at least three weeks, blitzing his one-man promotion campaign on "An Evening With Straus."

Terrace Room, Newark, Debut Excites Interest of Biz, Dorsey OK at B.O.

Most of the interest of the dance business in N. Y. last week was centered on the debut of the new Terrace Room, Newark, opened by the Rosenhaus brothers, owners of station WAAT, Newark, and the Mosque theatre building, in which the new room is situated. New spot was a point of interest due to the fact that it is offering name bands big coin and also that it is the first serious competition to Frank Dailey's Meadowbrook, a few miles deeper into New Jersey. Jimmy Dorsey opened the new room Tuesday (13) and closed Sunday (18) to go into the Capitol theatre, N. Y., tomorrow (Thurs.). Buddy Morrow's new band replaced at the Terrace last night (Tues.) until Benny Goodman opens next week (29). Rosenhaus pair spent about $20,000 refurbishing the spot, which Dailey himself operated on a lease until last spring.

Dorsey is claimed to have drawn capacity business every night from his opening to closing. At the time Dailey ran the room, it seated some 1,250 persons. It doesn't seem to accommodate that many as currently set up. Despite the claims of overflowing biz every night, the overall patronage for Dorsey's six days is reliably reported at around 3,250 people. With a claimed average check of about $4, it's indicated that Dorsey, in on a $4,000 guarantee against 30% of the gross, did not go into percentage.

With Tommy Tucker at his Meadowbrook, against Dorsey, Dailey claims a total business for the week of approximately 3,200 people, with 1,369 on the clock Saturday night alone. This was said to be 81 people less than the preceding Saturday, also with Tucker, which indicates the Terrace Room is not drawing any of Dailey's regular customers, an argument that some experienced bandsmen have long advanced, one, incidentally, that Irving Rosenhaus himself has doted on. He feels there's room enough for both spots. That's probably true on the basis of the first week's biz, but it's also true that there's not enough top name bands to support both spots. In this regard, Dailey is more fortunate than the Newark spot, for the next six or eight months or so, at least. He has Tommy Dorsey opening tomorrow night (Thurs.) for eight days, then Sammy Kaye, Tony Pastor, Stan Kenton, Frankie Carle, Woody Herman, et al, lined up.

Tommy Dorsey, incidentally, himself has agreed to play the Terrace Room with certain reservations. If he does play the spot, it won't be until sometime next February, and perhaps not then if the picture he intends to make on the Coast with JD's band, built around the life of the Dorseys, is moved up from April to March, as it may be.

Berlin's Classification Case Delayed to Next Wk.

Settlement of Irving Berlin's case at the American Society of Composers, Authors and Publishers, which was to have occurred last week at a meeting of the Society's classification committee assigned to the job, has been deferred by the death of Jerome Kern. Meeting was skedded for Wednesday (14) and is now down for next week.

Berlin is arguing for more than the 4,750 points the Society's classification committee assigned him last year when he split with his partner, Saul Bornstein, taking all his self-written tunes into the new Irving Berlin, Inc.

Sows Strange Seeds, Reaps FBI

Chicago, Nov. 20.

Unusual excuse for growing marijuana in his back yard, which he was accused by narcotic agents of selling to bandsmen and high school kids, was offered by a Chicagoan in Federal Court here last week.

The "farmer," Graciano Razo, told Judge Michael L. Igoe he didn't realize that an old paper bag of seeds, which he found in his home while doing a little housecleaning a year ago, was dope. "Seeds are seeds," he explained, "so I tossed 'em in my back yard and waited. What would come up? Beans? Radishes? Imagine my surprise when I noticed what did come up!"

G-men said they were surprised too, inasmuch as they found 500 of the plants growing. They also accused Graciano of offering them $75 if they'd testify that they were beans. Judge Igoe thereupon pronounced Garciano's explanation as "peculiar," and said he'll dish out a sentence Dec. 18.

McIntyre, Mgr., Found It More Peaceful Near The Front Than in Ohio

Hal McIntyre and George Moffett, manager of his band, went to Europe for the USO last summer and didn't hear a shot fired. Recently, while playing its first group of one-nighters since coming back to this country, the leader dodged rifle shots and Moffett wound up with five stitches in his head after a dispute with a roadside diner owner.

McIntrye and Moffett, on their way to the Palace theatre, Akron, from Indianapolis, stopped at a Plain City, O., diner. There they got into an argument with the owner when the latter is said to have made cracks about the leader's band. McIntyre and Moffett defended their position and the latter was hit with a sugar bowl. While McIntyre was attending him, the owner of the spot allegedly went upstairs, got the rifle and took potshots at the leader.

There are no other details as to whether the diner owner was turned over to the police. Leader and his manager were in a hurry.

More Jazz 1-Niters

Bob Horne and Nat Segall, promoters of swing concerts at the Academy of Music, Philadelphia, are planning one-night tours with a swing outfit. Unit, with Georgie Auld's orch, Lynn Stevens, Rex Stewart, Oscar Pettiford, Bud Powell, J. C. Heard, Bill Harris and Jimmy Golden quartet will start at the Zembo Mosque hall, Harrisburg, Dec. 13, and the following night at Philadelphia. Other dates will be set up contingent upon outcome of these dates.

Horne is a disk jockey for WIP, Philadelphia, while Segall operates the Downbeat club there.

Wife Rejects Maestro Father of 7 Kids Till He Quits Traveling

Pittsburgh, Nov. 20.

Bandleader Pee Wee Lewis (Louis Sturchio) was hauled into court last week by his wife, who claimed that the orch leader hasn't been supporting her or their seven children since last October. Judge Kenneth L. Harkins ordered the payment of $100 a month.

Sturchio was page-one news couple years ago when a Chicago draft board placed him in 1-A despite his large family. He was later deferred, however, upon appealing. Later, he formed his own band.

Judge Harkins tried to effect a reconciliation between the couple and Sturchio said he was willing, but Mrs. Sturchio reneged saying it would be no use until her husband gave up traveling. He's been on the road almost constantly since going on his own. The seven Sturchio children range in age from 18 months to 14 years.

NBC, CBS, ABC, Mutual Plugs

Following is list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, Nov. 12-18, from 5 p.m. to 1 a.m. List represents the first approximately 25 leaders in **alphabetical** *order (in some cases there are ties, accounting for a longer list) The compilations embrace the NBC, CBS, ABC and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry. Unless BMI-indicated, all others are ASCAP.*

TITLE	PUBLISHER
A Door Will Open	Dorsey
After All This Time	‡Chelsea
A Stranger In Town	‡Stevens
Atchison, Topeka and Santa Fe—†"Harvey Girls"	Feist
Autumn Serenade	Robbins
But I Did	Remick
Come to Baby Do	Leeds
Guess I'll Get the Papers	‡Bradley
Homesick That's All	Morris
How Deep Is the Ocean	Berlin
I Can't Begin to Tell You—†"Dolly Sisters"	BVC
I Can't Get You Out of My Mind	Saunders
I'll Buy That Dream—†"Sing Your Way Home"	Burke
It Might As Well Be Spring—†"State Fair"	Williamson
It's Been a Long Long Time	Morris
Just a Little Fond Affection	Shapiro
Love Letters—†"Love Letters"	Famous
No Can Do	Robbins
Symphony	Chappell
That Feeling In the Moonlight	Pioneer
That's For Me—†"State Fair"	Williamson
The Moment I Met You	‡Embassy
Walkin' With My Honey	‡Republic
Waitin' For the Train to Come In	‡Block
You're Nobody Till Somebody Loves You	Southern

† Filmusical. * Legit Musical ‡ B.M.I. Affiliate.

10 Best Sheet Sellers

(Week Ending, Nov. 17)

It's Been Long Time... Morris
It Might Be Spring..Williamson
I'll Buy That Dream.... Burke
Chickery Chick .....Santly
Till End of Time..... Santly
I Can't Begin Tell You....BVC
That's For Me..... Williamson
Along Navajo Trail..... Leeds
It's Grand Night.....Williamson
White Christmas .....Berlin

Dailey Preps Suit Vs. Coast Meadowbrook, Asks Name Change

Frank Dailey is preparing suit against Meadowbrook Gardens, Culver City, Cal., to force that spot to drop the Meadowbrook part of its new tag. Formerly the Casa Manana, the California user of name bands only recently changed names. It's currently using Artie Shaw weekends, to be followed by Harry James and then Benny Goodman.

Dailey has put local Los Angeles lawyers on his case, in an effort to secure, first, an injunction on the grounds that the Culver City dancery's methods of exploiting the name are too similar to his, that he has spent considerable sums in the past few years on the tag and that the title he popularized has become nationally known.

Meadowbrook Gardens has used top names for some time. It is now among the top payoff spots on the Coast. It is paying James, it is claimed, $7,500 guarantee for a week-end against all of the admissions. That applies the first week only, the second the guarantee dropping to $6,000.

HARTFORD TEES UP A BITTER AFM DISPUTE

Hartford, Nov. 20.

There's quite a hullaballoo here against the local of the American Federation of Musicians, and it has been referred to Congressman Herman P. Koppleman (D) for possible Capitol action. It's all over a mixup in which Henry Zaccardi, president of the AFM local here, refused to allow the use of acts at annual Christmas party given to employees' children by the city's electric company unless 12 union musicians are hired, even if they had to stand by doing nothing and be paid.

What was not brought out until the dispute was well on its way was that Zaccardi had not been informed of the nature of the party. He apparently assumed it was a commercial affair and, since his agreement with Bushnell Memorial aud, where the party will be held, calls for the use of union musicians whenever acts are used, he took that stand.

This created a cause celebre locally, with daily papers front-paging the dispute and Samuel Ferguson, head of the electric outfit hightailing it for a phone call to Koppleman. When this occurred, Zaccardi got his back up and now refuses to change his stand. He claims the nature of the affair would have caused him to forego demanding musicians be employed, but since Ferguson wanted to get nasty so would he.

Some 2,500 people annually attend the Christmas party.

On the Upbeat

Smiley Burnette inked to record four tunes for the ARA label....Sandy Clark Trio opens at the Beverly Tropics, Beverly Hills, Nov. 28....Aaron Gonzales orchestra working in "Perilous Holiday" at Columbia....Bob Crosby and Ginny Simms inked exclusive recording pacts with ARA.... Les Paul Trio moving into Ciro's, Los Angeles....Cappy Barra Boys harmonica band inked for Monogram's "High School Kids"....Bob Williams opened at Biltmore Bowl, Los Angeles, for an eight-week stand....Raoul Krauscher resumed his musical director post at Republic after three years in the Army.

Harry Wassell, out of service after 41 months, has joined Tommy Carlyn band in Pittsburgh as pianist, replacing Jerry Kaminsky, who quit to join a vaude unit; another newcomer to Carlyn outfit is Joe Steko, trombonist, filling chair vacated when Ray Pastura left to go in business for himself ....Baron Elliott, who played at Bill Green's, Pittsburgh, at least two and three times a year before going into the service, will take his postwar band back to that spot on Jan. 4 for five weeks.

Buddy Rich's orchestra went into rehearsal in N. Y. Monday (19) and is being booked on one-nighter string....Ray Heatherton back in civvies after long period in service....Ethel Waters shifted agency affiliation to Associated Booking Corp....Larry Clinton in N. Y. after discharge from ATC with which he spent long period in India....Jazz groups doing well on one-nighters, one consisting of Slam Stewart, Erroll Garner, Trummy Young, Charlie Parker, hitting a solid b.o. at Massey Hall, Toronto, last week....Phil Moore trio, released by RCA-Victor, signed Musicraft disk contract....Louis Prima's p.a. dreamed up an open letter to Newark school bulletin boards asking kids not to cut school to see Prima at Adams theatre ....Jerry Gilbert has dropped his large band to work with a trio.

Death of Benita Breen, Vocalist, Unfathomable

Chicago, Nov. 20.

Coroner's jury here was unable to determine last week whether the death of Mary Louise Breen, 25, girl singer with name bands (Ted Weems, Henry King and Bob Strong, among others), and known professionally as Benita Breen, was a suicide or accidental.

Miss Breen was found dead by her mother. A bottle that had contained sleeping capsules was discovered in the bathroom of their home, and Dr. Ludwig Korkes, family physician, testified that he had treated her about five months ago for a nervous breakdown.

Harry Cool's orch which has been at the Blackstone hotel, Chi., for six months, will make its vaude bow at the Oriental theatre, Chicago, Dec. 20.

MILLS MUSIC TOPPERS

•

WELCOME HOME
MARY LOU
THE BLOND SAILOR
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

MILLS MUSIC, INC.
1619 B'way, New York 19, N. Y.

"We're mighty pleased," says Jack Mills to his staff in their confab about the great showing of their hit songs "THE BLOND SAILOR," "WELCOME HOME" and "I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME."

A NATURAL . . . HEADED FOR THE NO. 1 SPOT

You're Nobody 'Til Somebody Loves You

(By Russ Morgan—Larry Stock—James Cavanaugh)

RUSS MORGAN — ART MOONEY — KING COLE TRIO — BILLY WILLIAMS

(Decca) (Vogue) (Capitol) (Victor)

SOUTHERN MUSIC PUBLISHING CO., Inc.
1619 BROADWAY, N. Y. 19

Hollywood—Sig Bosley
Chicago—Bob Cole

Frank Kelton—Gen. Prof. Mgr.
Murray Wizell—Prof. Mgr.

Winchell says— "ORCHIDS TO HARRY REVEL'S SCORE in 'ARE YOU WITH IT?'"

And HERE'S WHAT SOME OF THE OTHER CRITICS said of Revel's songs in this smash stage hit presented by Richard Kollmar and James W. Gardiner at the Century Theatre in New York.

What the people have been waiting for—a rowdy, goofy, TUNEFUL, fast and furious musical comedy. Harry Revel and Arnold B. Horwitt have contributed SCADS OF SWELL SONGS, most of which will be given a big play by the bistros and juke-boxes. Chansons that aim at the heart as well as the head. BRING ALONG A HANDKERCHIEF OR TWO IN CASE YOU LIKE TO CRY A LITTLE OVER TORCH TUNES.

—*Robert Coleman*, MIRROR

Sang its way to the top as this season's musical success. Mr. Revel's score includes tunes which will be whistled and danced to for many a day. "Here I Go Again," "Slightly Perfect," "This Is My Beloved" and "When a Good Man Takes to Drink" will be sung a thousand times over the radio and in night spots this winter.

—WALL STREET JOURNAL

That traffic jam up near Central Park could be all the show-stopping numbers in "Are You With It?" —N. Y. WORLD TELEGRAM

7 SONGS SINGLED OUT AS HITS BY N. Y. TIMES

It's a musical comedy that knows the full meaning of the term. IT HAS A SCORE FROM HARRY REVEL THAT IS TUNEFUL, RHYTHMIC AND FUNCTIONAL. Joan Roberts' singing of Mr. Revel's "Here I Go Again," "Slightly Perfect" and "This Is My Beloved" undoubtedly will help those numbers onto the list of winter favorites. Dolores Gray's singing of "You Gotta Keep Saying 'No'" as well as "In Our Cozy Little Cottage of Tomorrow" are moments of pleasure. June Richmond stops the show with two songs, "Poor Little Me," and "Just Beyond the Rainbow." —N. Y. TIMES

VARIETY:

The production auspices, cast AND TUNES put it in good shape so that Broadway customers will be "With It" for some time to come. The Harry Revel-Arnold Horwitt TUNES ARE BRIGHT, with AT LEAST FOUR OUTSTANDERS, notably "Slightly Perfect," "When a Good Man Takes to Drink," "This Is My Beloved" and "Here I Go Again." Miss Gray has a good specialty in "You Gotta Keep Saying 'No';" Miss Richmond registers with "Just Beyond the Rainbow;" Miss Gray and Lew Parker click in "Cozy Little Cottage of Tomorrow."

Harry Revel's music is all in a sprightly, swingy mood, with such numbers as the love-song "Slightly Perfect," "Poor Little Me," "You Gotta Keep Saying 'No'" and the title song permitting lively song-and-dance salesmanship. Joan Roberts' charming voice never lacks for melody in this show. June Richmond stops the show with "Poor Little Me."

—N. Y. HERALD TRIBUNE

And The Public Too, Shows Its Opinion of the Show and Its Songs

The day after "Are You With It?" was a rainy day, but all through that day theatre-goers were lined up two abreast for a whole block's approach to the box-office of the Century Theatre. There were 131 in the line when this was taken—the camera couldn't penetrate the dark weather all the way to the end.

There's no question about "Are You With It?" It is a good show, a very good show—a musical comedy with music and with comedy. MEMORABLE MELODIES BY COMPOSER HARRY REVEL are "Here I Go Again," "You Gotta Keep Saying 'No'," "This Is My Beloved," "Just Beyond the Rainbow." You'll be hearing them hummed and whistled about.

—N. Y. JOURNAL-AMERICAN

Harry Revel has contributed a score that is gay and easy to listen to. You'll be hearing "Here I Go Again" often. —N. Y. SUN

A bouncing beauty of a musical, belongs right up at the head of the class. A real joy to have one fine tune after another by composer Harry Revel and lyricist Arnold B. Horwitt caress the aural senses. —BROOKLYN CITIZEN

Sock entertainment pleasantly spiked with tunes by Harry Revel that are decidedly easy on the ear. Two or three such as "Slightly Perfect," "This Is My Beloved" and "Here I Go Again" are likely candidates for the pop charts. And there are plenty more to do Revel and Horwitt full credit. —BILLBOARD

Whizzbang of a show, completely right in all departments, book, MUSIC, lyrics, scenery, casting, etc.—best thing since "Oklahoma."

—*Danton Walker*, N. Y. DAILY NEWS

This long-awaited musical comedy hit has . . . lively tuneful numbers, fast-paced music, rollicking comedy, pretty girls and a good story.

—N. Y. POST

"Are You With It?" bounces in as best new musical, the first good old-fashioned one since "Panama Hattie." THE SCORE IS OKAY . . .

—N. Y. DAILY NEWS

Thanks to **DICK KOLLMAR AND JIMMY GARDINER** for the opportunity to write the music for their swell show, and for the superb production they gave it.

ARNOLD B. HORWITT for the witty lyrics he wrote.

SAM PERRIN AND GEORGE BALZER for their clever book and its apt song-cues.

JACK DONOHUE AND ED REVEAUX for their creative direction of the musical numbers and of the book.

WILL IRWIN for the brilliant way he conducts the score. **BUCK WARNICK** for his vocal arrangements.

AND FINALLY THE SINGERS — Joan Roberts, Johnny Downs, Lew Parker, Dolores Gray, Jane Dulo, June Richmond and all the boys and girls who make with the music so very, very nicely.

Harry Revel

Music Published by CHAPPELL • Personal Representative SHIRLEY COLLIER AGENCY

WAX WORKS

By BARRY GRAY
(WOR-Mutual's All-Night M.C.)

Margaret Whiting-Paul Weston Orch (vocal with orch) "It Might As Well Be Spring"-"How Much Do I Love You" (Capitol 214). Margaret Whiting, on wax as a single for the first time, offers a version of "Spring" that leaves nothing to be desired. The late Dick Whiting's daughter brings phrasing, accentuation, handling of lyrics, and vocal class to wax that augur star billing for her. Her disking compares to Jo Stafford's top-rack waxing of "It Could Happen to You," not for voice or delivery, but for its star-making portent. It will do for Miss Whiting what very few records have done for very few—make a known out of a hitherto unknown. It'll make the slots slide on the jukes, it'll make the hearth collections grow, it'll make Margaret Whiting. This is the best buy of this number, by far.

On the "B" side of "Spring," Miss Whiting has wisely chosen a standard, in the event the pop failed to move. "Love You" is beautifully arranged by Weston, and for 32 bars slides, swings and insinuates, with a full measure of strings and rhythm. At the half-way marker she chirps a showmanlike version of the old Berlin ballad. Showing a stronger voice, Miss Whiting also points up her dramatic delivery at the correct places on the wax.

Jimmy Dorsey (vocals by Dick Culver, Inez James) "Autumn Serenade"-"Come to Baby, Do" (Decca 18716). JD has slowed up a fair dance turn in order to showcase his saxophone. Overarranged from start to finish "Autumn Serenade" drags and lags from downbeat to final bar. Dick Culver enters in mid-wax to groan a lyric, and fails to register anything but complaints. If "Autumn Serenade" was meant for October, it's great—for that's when Hallowe'en falls. Won't sell any other time. "Come to Baby, Do," on the other side, shows songwriting Inez James to be an accomplished rhythm singer also, as she stylizes a bounce number that'll sell in the jukes. It's got definite dance beat, and Miss James does a hushaby version that'll pull the nickels. JD here sounds like the JD that built his fine rep.

Jack Smith (vocal with orch) "One More Dream"-"Come to Baby, Do" (Majestic 7153). Of Family Hour Smiths, and more recently of his own CBS airshow, he debuts on this label with a smiling version of "One More Dream," which leaves you with nothing. Jack Smith sounds like he's being chased with a feather. He smiles, simpers, and bounces through a novelty score. Only novelty will be if this one sells. On the "B" side, "Come to Baby, Do" presents Smith in the same thing. Best buy: Jimmy Dorsey's disk of same.

Frances Wayne (vocal with Ralph Burns orch) "He's Funny That Way"-"In Love With Love" (Musicraft 15041). Distaff member of the Woody Herman group has waxed a Musicraft disk as a single, under a special contract with Herman, which allows her to record and remain stage-right with his band. Frances Wayne's first disk, the old "He's Funny That Way," isn't great. It isn't even good. It's dragged, overarranged and oversung. It won't be overplayed. "In Love With Love," on the underside, brings Miss Wayne back for what sounds like an Anglicized version of La Dietrich, and doesn't spell swoon here. It's strained, husky, and is backed poorly by Ralph Burns orch. Won't sell.

Charlie Spivak (vocal by Jimmie Saunders) "You Are Too Beautiful"-"Just a Little Fond Affection" (Victor 1727). Maestro does a superlative job of trumpeting on the opening turns of the Victor disk, "You Are Too Beautiful." Jimmie Saunders carries the tune from the end of the first 32, but carries it as if it were heavy. For Saunders, like most male manglers of music and metaphors, cries his wares. This reprint of the Rodgers-Hart tune will sell at the jukes, however. Not because of the vocal; in spite of it. Charlie Spivak with a good brass intro, still isn't in the running for the jukebox payoff with this waxing of "Just a Little Fond Affection." Handled vocally by Saunders, it's just fair. Saunders, not in good voice on this date, should have heeded the wording on the disk, and made "vocal refrain" almost that . . . "vocal—refrain."

Gray Matter

Caught the Frank Sinatra record date at Liederkranz Hall (N. Y.) last Thursday eve (15). It was for Columbia, so naturally Manie Sachs was there. Asked him why they named the hall what they did, and he gave no answer . . . assume because so many cheesy records have come out of the upstairs vats. The Verce is trying out a new orchestral setup. New backing includes a bassoon, French horn and flute. Funny thing about that flute player. Wanted to play a clarinet, but grew up short, and, after seeing a picture of Jerry Wald, decided against it . . . and besides, who can buy clarinet arrangements with all the Artie Shaw records being snapped up?

Jan Savitt, conducting the bowbeau's orchestra on the Paramount (N. Y.) stage during his p.a. there, was asked "what's new," and after giving him a chance to get it interpreted by a friend close by, we convulsed for a few moments. Didn't get along too well conversationally. We were talking about music. And in English. Savitt's capable of playing great clarinet, though. And wild scales. He studied music reading off a screen door in a butcher shop. Quick runthroughs by Sinatra showed the almost-waxed music to be "My Old Schoolteacher," and "Schoolhouse," an academic duo written by Willard Robison who has just formed a publishing company with Brad Reynolds. It's called the Deep River Publishing Co. With a title like that who has to ask what your office address is. Seriously, the "School" tunes listen well.

No Century Plant Here

Wandered over to the Commodore (N. Y.) hotel. Charlie Spivak's in the Century Room. Chided him about his new releases, and he explained they were made in Chicago, with Eli Oberstein directing the waxing. He was with a friend. Now you understand what can happen . . . With Oberstein and a friend watching, you've got two frights against you. Mrs. Spivak present . . . looked lovely . . . dressed as though C.S. were booked for 116 weeks. Louie Zito, Spivak's manager, is nice fella; slow though. He pauses to think, if you ask him real quick what his name is. "Bullets" Durgom there too. He's handling Andy Russell. Just out of the Army, Durgom looks in the pink except for his smooth-shaven head. Looks like a naked Sammy Kaye. Jimmis Saunders, Spivak's vocalist, is unhappy. Wants to get to Hollywood for Republic pictures. Wonder how he'll look on a saddle.

Monte Proser, who owns the Copacabana (N. Y.), has Joe E. Lewis there and the overflow lines are so long the tailends are directing traffic in Columbus Circle. Proser is also responsible for "Spring in Brazil." He now has a bodyguard. But Proser isn't satisfied. He is now undertaking (what an opening that is!) to produce a Bert Wheeler production. I. J. Fox is happy. He needs a new warehouse.

Mooney's Plans

Been hearing about Art Mooney's recording plans. He's at Maria Kramer's Hotel Lincoln (N. Y.). That's the place so dimly lit that Warners now develops most of its N. Y. film there on off nights. Mooney's claim to fame is a great head of hair. You've heard about the "Swallows Going to Capistrano?". No more. The new rendezvous is Mooney's cow-lick. His waxing plans sound grand . . . approached by Vogue and Capitol. When he says approach—he means they are now at the Roosevelt hotel with Guy Lombardo, and expecting to taxi by. But then, it might happen.

Wanta sit down now and listen to a new release of "Jersey Bounce?" Once saw a Guernsey that bounced, and gave rubber milk.

Bands at Hotel B. O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Hal Aloma*	Lexington (300; 75c-$1.50)	57	1,950	101,825
Johnny Long*	New Yorker (400; $1-$1.50)	4	2,100	8,400
Frankie Carle	Pennsylvania (500; $1-$1.50)	5	2,775	11,700
Emil Coleman*	Waldorf (550; $2)	6	3,175	21,925
Art Mooney	Lincoln (275; $1-$1.50)	10	875	8,900
Guy Lombardo	Roosevelt (400; $1-$1.50)	4	3,150	13,200
Tommy Dorsey	400 Club (850; $1-$1.50)	10	3,250	45,625
Charlie Spivak	Commodore (400; $1-$1.50)	3	2,100	6,150

** Asterisks indicate a supporting floor show. New Yorker has ice show; Lexington, an Hawaiian floor show. Waldorf, Joan Edwards.*

Chicago

Sherman Hayes (Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Hayes opened Friday (16), splitting okay 3,100 with Emile Petti, who closed. Bill Bary and Paul Sydell h.o.

Gene Krupa (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Louis Prima-to-Krupa deal had the Messrs. Bering & Byfield gloating over 6,500 payees. Drummer-boy opened Friday (16).

Clyde McCoy (Boulevard Room, Stevens hotel; 650; $3-$3.50 min.). "Sugar Blues" bent the ears of 5,700 stubholders this time.

George Olsen (Empire Room, Palmer House; 700; $3-$3.50 min.). Olsen, bowing Thursday (15) with Minnevitch Rascals, Three Swifts, Estelle Sloan, Bill Baird, split nice melon of 6,000 with Eddie Oliver.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Great, with hefty 4,250 tabs.

Jimmy Brier (Biltmore; 900; $1-$1.50). With Ted Straeter's bow-out and Grier's advent, picked up mighty 4,950 covers.

Location Jobs, Not in Hotels

(Chicago)

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). As usual, near sellout for Claridge, Danny Thomas, Gail Meredith, Cabot & Dresden and Dixie Roberts.

Harry Cool (Blackhawk; 500; $2-$2.50 min.). Beth Farrell replaced the Novellos; Cool and Joey Rardin h.o.'s; 3,600 this stanza.

Buddy Shaw (Latin Quarter; 700; $3-$3.50 min.). Status quo-ish 4,000 on tap for Shaw, Billy Vine, Dorothy Donegan and Jerry Cooper.

(Los Angeles)

Stan Kenton (Palladium, B, Hollywood, 3rd week). Sock business with glorious 36,000 payolas at the gate.

Lionel Hampton (Trianon, B, South Gate, 2nd week). Doing all-time record business at 11,000 admishes.

Bobbie Ramos (Trocadero, N.-Hollywood, 15th week). Hitting the usual stride at 1,800 tabs.

Enric Madriguera (Ciro's, 7th week). Smash returns with plus-capacity hordes piling up 3,250 covers.

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Tommy Valando, Gen. Prof. Mgr.

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• PHIL BRITO
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A High Spot on the
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10 Best Sellers on Coin-Machines

1. It's Long Long Time (7) (Morris)	Harry James	Columbia
	Bing Crosby	Decca
2. I'll Buy That Dream (9) (T. B. Harms)	Harry James	Columbia
3. Till End of Time (13) (Santly-Joy)	Perry Como	Victor
Polonaise (12)	Carmen Cavallaro	Decca
4. Might As Well Be Spring (1) (Willms'n)	Dick Haymes	Decca
	Margaret Whiting	Capitol
5. Chickery Chick (3) (Santly-Joy)	Sammy Kaye	Victor
6. That's For Me (6) (Williamson)	Dick Haymes	Decca
	Artie Shaw	Victor
7. Blond Sailor (4) (Mills)	Andrews Sisters	Decca
8. Along Navajo Trail (8) (Leeds)	Bing Crosby	Decca
	Gene Krupa	Columbia
9. If I Loved You (15) (T. B. Harms)	Perry Como	Victor
	Bing Crosby	Decca
10. That Feeling In Moonlight (10) (Paull)	Perry Como	Victor

Music Notes

Leigh Harline and Mort Greene collaborating on tunes for "The Lawyer" at RKO....Constantin Bakaleinikoff, chief of RKO's music department, scoring "All Men Are Liars" and "Cornered"....Vaughn Monroe will make Victor records of two tunes from Metro's "No Leave, No Love"....Enric Madriguera orchestra, currently at Ciro's, Los Angeles, inked to make a musical short for Universal....Will Osborne musicrew opened the New Santa Barbara ballroom....Phil Ohman introduced his own tune, "Sing Your Love Song," at the Mocambo, Los Angeles....Lud Gluskin inked by Jack Votion Productions as musical director of the Lum and Abner film, "Partners in Time"....Alexander Tansman scoring "Scarlet Street" at Universal....Morris Stoloff doing the score for "Renegades" at Columbia.

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Kern Radio Memorial Prepared by ASCAP

Special committee of members of the American Society of Composers, Authors and Publishers has been named to get together a memorial radio show in honor of the late Jerome Kern. John G. Paine, general manager of the Society; Oscar Hammerstein II, Herman Starr and Richard Rodgers comprise the committee.

ASCAP will underwrite the cost of the show, which will be aired on one of the major nets. Permission to defray the cost of the show was granted last week by a special meeting of the director board.

A Letter From:—
Don McNeil's
"Breakfast Club"
American Broadcasting Co.

Gaumont Music Publishers
1619 Broadway
New York, N. Y.

Gentlemen: We are more than happy to help promote good pieces of material like "I KNOW SOMETHIN' I WON'T TELL YA." It's a natural for our show. We are also planning on doing "IT'LL TAKE A LITTLE TIME."

Sincerely yours,
(signed) *Eddie Ballantine*
Musical Director
American Broadcasting Co.

British Best Sheet Sellers

(Week Ending Nov. 9, '45)

London, Nov. 9.

Two Sweethearts	Dash
Gipsy	Maurice
Said It Again	Connelly
Coming Home	Maurice
Just Prayer Away	Connelly
Chewing Piece String	Wood
Bell Trousers	Connelly
Symphony	Chappell
Let Him Go	Yale
We'll Gather Lilac	Chappell
More I See You	Chappell
Blue Serge Suit	Victoria

Smaller Indie Diskers Sign Artists Feverishly While Biggies Let 'Em Go

While the major recording firms are getting rid of or contemplating severing artists, the smaller independent companies are feverishly increasing the tempo of increasing their rosters. In comparatively few cases are the indies picking up the same talent let go by the larger firms, however, for the reason that, so far, only RCA-Victor and Columbia actually have let out one name each. Victor did not pick up Hal McIntyre's option and Columbia has let Ginny Simm' contract lapse.

Otherwise, outfits like Cosmo, Musicraft, Signature, DeLuxe, and many other indies are quickening their contract-signing, giving deals that experienced recording men can't understand because of the large guarantees.

Chi Columnist Defends Emile Petti's Position

Chicago, Nov. 20.

Defense of Emile Petti, who was served notice by management of the Bismarck hotel's Walnut Room recently for shushing noisy customers, was offered by Will Davidson, nitery ed of the Chi Tribune last week. Petti's action was "unfortunate and unwise," Davidson opined in his column, "but there is another side to it."

"I've never been able to understand why the managements of some night spots spend money on shows in order to attract customers," he continued, "and then seemingly make little or no effort to let the customers see those shows under the best possible conditions. Many a noisy person doesn't realize he's bothering others, and only the boors who throw their weight around would object to being hushed in a nice way by a captain or headwaiter.

Postwar Labor Management Mulls Value of ASCAP's Industrial Music

While labor management continues to mull over the merits of music in industrial plants in peacetime, the American Society of Composers, Authors and Publishers is feeding these plants with brochures and other printed material to inform employees all about ASCAP's purposes and intent. Heads of the sound equipment companies and ASCAP are expected to meet orated with the Bronze Star for his to present a licensing program schedule for study by the prospective music users.

The type music that should be used for such ventures is still in the nebulous stage, because of the conflicting opinions of Muzak, Standard, RCA and others, all of which have made surveys with varied results.

ASCAP granted industrial music users privileges for the fee of $1 a year during the war years as a patriotic gesture. This was done because the Society wanted to protect its rights. A good percentage of the factories have discontinued usage of music since the end of war. However, labor management is making a survey among their interests to determine whether its reinstatement would benefit workers' morale. Meanwhile, ASCAPians are also studying the results to make sure that music definitely benefits the morale of the workers.

ALVINO REY DUE OUT OF NAVY; NEW BAND

Alvino Rey is due for discharge from the Navy around New Year's Day. Maestro, in service several years, plans immediate reorganization of his orchestra, which would mean the beginning of rehearsals around Jan. 10. It's not known whether the King Sisters will rejoin the band, although it's probable that they will.

Jack Egan, who was Rey's personal manager before both went into service, is due for discharge from the Coast Guard about the time Rey resumes civvies and is said to be rejoining the band.

'Moonlight' Sales Cue Another 'Parade' Query

Music men are again pointing at the Lucky Strike "Hit Parade," which presents weekly what it claims to be the 10 top songs of the country. Their reason is the song, "That Feeling In The Moonlight," which has sold slightly above 500,000 sheet copies and well over 1,000,000 records (disk is backed up with "Till The End of Time," however, though it was a big Perry Como hit in its own right). So far, the song has not had one performance on the "Hit Parade."

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Michigan State Bookers Agree to AGVA Franchise Terms, Sign This Wk.

Michigan State Bookers Assn., whose membership comprises 27 agents operating in Michigan, Wisconsin and Ohio territory, have ratified Rule-B of the American Guild of Variety Artists' basic agreement and applied for standard agent franchises. Latter will be granted this week.

Michigan group have agreed on the same deal that obtains in current Artists Representatives Assn. contracts (N. Y. agent group), which permits a maximum of 10% commission for an agent and an additional 5% for booker, but not permitting agents to double as both.

Previous to present move the MSBA had been aligned with the National Assn. of Theatrical Agents, which takes in most of Chicago and adjacent territory. Latter group had been trying to negotiate a deal with AGVA wherein, although agreeable to the 15% overall, they wanted to split commissions their way instead of adhering to the 10 and 5% split outlined in Rule B.

New show at the Zanzibar, N. Y., starts Dec. 5 with the "Ink Spots," Cootie Williams orch, Ella Fitzgerald, Coke & Poke and Howell & Bowser.

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Mechanical Snags Darken Carroll Spot

Hollywood, Nov. 20.

Earl Carroll's theatre-restaurant will be dark until tomorrow evening (21) because of backstage mechanical trouble. Last night a beam used in operating the revolving stage buckled, and it will require 48 hours to make repairs.

Carroll, now in New York, ordered the place shut until the show can be properly given.

CONDON GETS LICENSE FOR N.Y. JAZZ CLUB

N. Y. Deputy Commissioner Cornelius O'Leary has granted a cabaret license to Eddie Condon for his forthcoming Greenwich Village nitery.

Meanwhile, Condon has rounded up a number of top jazz musicians to play at the spot. Pianist Joe Sullivan will be relief entertainer, and on Monday nights, its lineup will include Pee Wee Russell, George Wettling, Bud Freeman, Yank Lawson, Vernon Brown, Peanuts Hucko, Bob Haggert and Dave Bowman.

Deal is also being set with Harry tour similar to the Town Hall series. Squires for a Condon jazz concert

Laryngitis Cuts 'Voice,' Como, Kaye, O'Neil Sub

Frank Sinatra dropped out of the show at the Paramount theatre, N. Y., yesterday (Tues.) and also deferred his scheduled opening last night at the Waldorf hotel, N. Y., due to a bad case of laryngitis. Danny Kaye substituted at the hotel. Sinatra may be able to start there tonight (Wed.).

At the Paramount, Bob Weitman, managing director, secured Danny O'Neil for the first show, Perry Como for the second and skedded to use either O'Neil or Como for remaining shows, depending on who was available. Como, however, was involved with rehearsals and the broadcast of his Chesterfield commercial on NBC.

Frank Sinatra is to receive the Unity Award of the Golden Slipper branch of the Masons in Philadelphia, Dec. 6. It will be presented at a huge affair at the Bellevue-Stratford hotel. Some 1,500 people will attend.

Award is being made the singer for his constant efforts toward tolerance and unity, which has occupied a good deal of his time the past few months.

Vaudfilm Policy for Taft, Cincy, Castle Farms Back

Cincinnati, Nov. 20.

Start of a vaudfilm policy Thursday (22), in the indie 2,500-seat Taft, downtown theatre, and the reopening Friday (16) of Castle Farms, suburban dinedansant, with a floor show supplementing Dean Hudson's band, is upping Cincy's standing in the variety field.

Taft, managed by Anton Scibilia, is kicking off with the Ink Spots, Milt Britton's band, Pat Henning and Mack & Desmond on stage with the "Hollywood and Vine" film for a week's run. Continuous showings at pop scale.

With Dean Hudson's band at Castle Farm are The Lesters, Estelle & Julio, Marie Lynn Dancers and Daddy Daniels at the organ. Admish is $1.10 nightly except Saturday, then $1.50.

Two other Kentucky niteries, The New Primrose and Beck's, which have been operating for some time, also have floor acts with dance bands.

2 NEW FLA. CLUBS TO USE TOP BANDS, ACTS

Two new niteries are in course of construction in Jacksonville, Florida, with both reportedly geared to play name bands and top acts.

Happy Wilson is readying one at reputed cost of $50,000 and Joe Williams, restaurateur in that territory is investing $150,000 in another. Wilson's spot is set for opening Dec. 25 while the other is not expected to be ready before next March.

Jack Gordon, bandleader in that territory, was in New York this week to set booking deals for both spots.

Silver Slipper, Memphis, To Reopen Mon. (26)

Memphis, Nov. 20.

Silver Slipper, most elegant local night spot until shuttered 10 years ago with the end of the gambling era, will reopen next Monday night (26) with a floor show policy.

Charlie Agnew orchestra has been placed as club's first band. Agnew switched from an earlier booking at the Latin Quarter in Detroit in order to make the Memphis date. Floor show has been partially set, but no details available as yet.

Slipper was purchased late last summer by Dr. J. L. Wright, operator of an animal clinic here, who said he wanted somewhere to go in which he and his wife could really enjoy themselves. Stated everything in Memphis is jammed now and no fun.

Assoc. Booking Setting Up H'wood Office

Associated Booking Corp. is setting up a branch office in Hollywood. Joe Glaser, co-owner of ABC with Music Corp. of America, laid the plans for the Coast branch on his recent visit there. There are two sites being considered, one in Hollywood and the other in Beverly Hills, one involving a lease and the other the purchase of a building.

Music Corp. of America has its own Hollywood office, in Beverly Hills, and Glaser's outfit has been working out of there temporarily.

Pitt. Agent Crashes

Pittsburgh, Nov. 20.

Don DeCarlo, manager of Joan Barry, was seriously injured last week when his car struck a safety zone in midtown. He was taken to the Shadyside hospital suffering a fractured jaw and face lacerations.

DeCarlo only recently placed Miss Barry under a personal contract and launched her as a night club vocalist at the Riviera here. She has since gone back to the coast to clear up details in connection with the Charles Chaplin case but expects to return East shortly for bookings in Youngstown, O., and Buffalo.

Belle Baker's Vogue Pact

Belle Baker has been signed for recordings by Vogue Records. No details of the contract signed last week by a Vogue rep and Jerry Rosen, Miss Baker's manager, are disclosed other than it's a term contract.

Miss Baker hasn't recorded for some 15 years.

AGVA, VERSAILLES, N.Y., AGREE ON NEW PACT

Versailles, N. Y. nitery, pacted basic agreement with American Guild of Variety Artists last week under a Class A contract calling for minimums of $100 weekly for principals, $60 for chorus, with latter on basis of a six-day week.

Pact also includes an adjustment on rehearsal time. New deal permits, when readying a new production, one week free, half salary for the next two weeks and full salary if additional rehearsals are required beyond the three-week period.

AGVA has also been negotiating a new contract with Leon and Eddie's, N. Y. This is expected to be settled this week.

12 Unit Members Hurt As Bus Leaves Road

Pittsburgh, Nov. 20.

Twelve members of the touring unit, Karsten's "Atomic Scandals," were injured, four seriously, when a private bus left the highway and rolled over an embankment two miles south of DuBois, Pa., last week. A few minutes after the vehicle made its plunge, two autos crashed at the same spot when their drivers centered attention on the wreck. Occupants of the cars, however, escaped with minor hurts.

The 20-passenger bus carrying the show was bound for DuBois after a date in Washington, Pa. It failed to take a sharp curve and went over the bank. Four of the injured were from Pittsburg—Ted Kenyon, Andrew Gwaley, Frank LaMark and Jerry Kaminsky. Latter had just joined the unit after leaving the Tommy Carlyn band.

Manila, Hawaii As USO Pacific Hqtrs.

USO-Camp Shows is readying Pacific headquarters to route shows throughout that area. Headquarters will be established in Manila and Hawaii, to be headed by Norman W. Drescher, who left recently for the Philippines.

Dresher will be stationed in Manila, as head of the entire setup, which will be called USO AFPAC (American Forces Pacific Area Command), while Larry Doyle, currently unit producer at Camp Shows, will be field supervisor in charge of WESPAC (Western Pacific), and Don Byrnes, recently shifted from the Mediterranean theatre, will be in Hawaii to head the Middle Pacific area (METPAC).

Saranac Lake

By Happy Benway

Saranac Lake, Nov. 20.

Norman Coates, friend of Mathea Merryfield, shot in a $100 check covering 50 subscriptions to the Will Rogers monthly magazine "We The Patients."

Jimmy Marshall, who cures in his own cottage in Gabriel, N. Y., is sending invites to attend a Thanksgiving dinner consisting of good old Adirondack venison.

Among those who beat the rap here during the past month are Carol Phelps, Clifford Farmer, Alice Farley and Joan Elton. All left with the "green light" in their favor.

Alice Van Ness handed extra good reports from her last clinic. Ditto Marie Gallagher who sports added exercise.

Lillian Bergson, product of Paramount, in from N. Y. as a newcomer at the Rogers.

Dan O'Sullivan, Joe Potter and Jack Brady motored in from Broadway to week-end while visiting Ann Commerford, who is progressing O. K.

Joe McCarthy, who graduated from here, back doing his IATSE duties in New York. He made the grade in two years.

Oscar Price, recently discharged from the Rogers, vacashing here helloing the gang. Recent check-up gave him another 100 percent good health o. k.

Pvt. Julius Hanken, accompanied by his frau, in to bedside his sister, Rose Hanken, who is progressing ahead of the time limit.

Jessie Kelleher made a surprise visit to her husband Joe, who is among the ozongrs making the grade.

Jim Wotton, Albany producer, all agog over the visit of Loretta Munger and his latest good clinic report, including added poundage.

May Taft, of Loew office and a native of Rosedale, L. I., agog over o. k. clinic reports. She is a new arrival here.

Write to those who are ill.

Sonja Henie, Wirtz Form Icer Corp.

Hollywood, Nov. 20.

New company, the Sonja Henie Ice Palace Corp., has taken over the lease on the Westwood Ice Palace and will increase its seating capacity from 6,500 to 12,000. First show in the rink will be the "Hollywood Ice Revue," starring Miss Henie, opening first week in March, following the run at Madison Square Garden.

Company, capitalized at $1,000,000, is headed by Arthur M. Wirtz, manager of the Chicago Stadium. Arthur Desser is listed as executive veepee and Jack Rau and William Christianson as directors. Miss Henie, who is co-owner with Wirtz of the ice revue, is as yet a silent partner in the new corporation.

Jackie Miles has been booked for the Coronet Club, Philadelphia, starting Nov. 21 at $3,000 weekly.

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Army Entertainment Branch Winds Up, Young Steps Out—Mission Completed

Col. Marvin Young, chief of the Entertainment Branch of Special Services Division, Army Service Forces since its start four years ago, is stepping out next month. The Entertainment Branch, which under Col. Young's management, handled the serviceman's entertainment needs in the largest setup in Army or world history, is simultaneously curtailing its activities, coincident with regular Army cut as latter reverts to peacetime basis.

Col. Young, who was a Hollywood radio and screen producer before joining the service, will likely resume there after a rest. Major John Shubert, formerly asst. gen. mgr. of Select Theatres Corp., and son of J. J. Shubert, will take over in Col. Young's place.

The dept., which started with three officers and a girl, and at its peak had a staff of 50 military personnel (officers and EM's) and 40 civilians, is being cut to a staff of six officers, 2 EM's and 23 civilians. Dept., however, will stay on permanently, to take over the benefits of four years of wartime activity, so that the peacetime army can garner these benefits.

The wartime Entertainment Branch will bow out with a unique record for mass activity, "firsts" in various show biz angles, and entertainment coverage. The Entertainment Branch, set up under military auspices as a military function of the Army—an Army rather than a civilian agency—was a milestone. For the first time in its history the Army concerned itself with actors. It used GI talent as well as civilian (USO-Camp Shows), and hired girl actresses as War Dept. employees to do shows with GIs. A hundred girls are now in Europe, 70 more are due in Manila, 30 in Hawaii.

Survey Taste of 10,000,000 GIs

It was an activity without precedent. The brasshats had never considered entertainment a military operation before, and frankly had to be won over to the idea because of the lack of precedent. In the last war they weren't accustomed to live entertainment and films, except on a small scale. But this time the brass did feel its need—even though in the opinion of some of the trade they didn't feel it sufficiently enough.

Col. Young's dept. made a survey of Army tastes in entertainment through reports, forms, quizzes, this being the first time in show biz history that a formal attempt was made to investigate the tastes and needs of 10 million servicemen—and in that sense, the needs of the country as a whole.

The Branch's activities in GI self-entertainment brought about the discovery of a host of talent in the service, in writers, designers, producers and directors as well as actors. For the first time in their lives thousands of GIs saw live entertainment—and developed a taste for it for the future.

Also, for the first time in history, the Army set up a school for drama (Lexington, Va., School for Special Services), which gave courses in putting on soldier shows, improvising scenery and costumes out of scrap, script writing, directing, etc.

The Entertainment Branch's main functions were (a) to provide the Army with live entertainment through USO-Camp Shows, (b) to organize and develop a GI self-entertainment program for mass participation, (c) to provide skilled personnel (GI and civilian) to assist and conduct the entertainment program, (d) to write and edit publications for the program, and (e) to design and distribute theatrical equipment to all theatres.

Its activity took in thousands of persons in its world-wide functions, in domestic and overseas programs, in camp and hospital programs, in its production and transportation sections, in its publications, its soldier shows, its special programs for WACS. Almost a million volumes of comedy, music and dramatic material used by GIs were printed and distributed by the Branch.

It was a unique endeavor, hypoed into tremendous proportions for one of the most amazing and creditable ventures show biz has ever witnessed or taken part in.

DON TANNEN'S FLA. DATE

Don Tannen, comedian, hies to Miami Beach for four weeks, where he opens at the Paddock Club on Dec. 4.

Petrillo, Montreal Club In an 'Unfair' Tussle

Montreal, Nov. 20.

James C. Petrillo, head of American Federation of Musicians, finds himself involved in a local court action with owners of the Tic Toc cafe asking that he be held in contempt of court and subject to a $2,000 fine.

Seems that Tic Toc operators, Harry Feldman and Puggy Dettner, were charged by AFM local with being owners of the Chez Maurice Danceland, which booted its union band recently and hired a non-union outfit. Union group was out because, it is claimed, War Labor Board vetoed musicians' appeal for seven-day pay for a six-day week.

Actors Guild immediately threatened to put Tic Toc on the "unfair" list since they claimed its owners Feldman and Dettner were also running Chez Maurice. Tic Toc spiked the local "unfair" move by an interim injunction. While injunction was still in effect, Petrillo wired Corky Williams and Roland Smith, singing accordion pianists at the Tic Toc, to immediately cease work because A F M has now placed the club on the unfair list. Petrillo is now being charged with contempt for breaking the injunction.

Non-union band is now playing the Chez Maurice under Roland David, who the Tic Toc claims, is the real operator of the spot.

Action is now before Superior Court.

New Nitery Site Of Old Harlem Cotton Club Bids for Ofay Clientele

New Harlem club making bid for ofay patronage is opening on the site of the defunct Cotton Club. Called the Club Sudan, new spot is shelling out heavy sugar both for refurbishing of the room and talent. It's opening tonight (21) with Andy Kirk's orch for six weeks and will follow with Lionel Hampton.

Rest of initial layout will include Pops and Louie, Ann Lewis and Babe Wallace. Canada Lee may come into the show later as emcee.

BEATRICE KAY WINS THEATRE PACT FIGHT

Beatrice Kay, comedienne currently at the Roxy, N. Y., won the first round of an alleged contract breach last week when the American Guild of Variety Artists refused to entertain complaint of Doc Harris, operator of the State theatre, Hartford, who charged that Miss Kay reneged after agreeing to play his house.

AGVA determined that Harris claimed a verbal agreement with Miss Kay, which the latter denied. Since he could produce neither a contract nor written verification even in memorandum form that Miss Kay had committed herself to the house, the union ruled there was no cause for action.

Harris said he would seek redress via court suit.

Auditions for Femmes To Tour the Pacific

Dallas, Nov. 20.

Auditions are underway here for young actresses to tour the Pacific area in shows for soldiers. Conducted by Major Frank McMullan of the Special Services Division, Army Service Forces, and Priscilla Newton, Broadway actress, the auditions will seek to find 70 potential females to fill up the GI shows

Other auditions will be conducted in Cleveland, New York, Hollywood, Atlanta and Chicago. Winners will be employed by the Civil Service Commission, although they will work under the Special Services Division and travel under military orders. They will be classified as civilian actress-technicians and their contracts will run for one year.

Miguelito Valdes Illness Cues Many Cancellations

Miguelito Valdes, who was forced out of the State theatre, N. Y., two weeks ago because of pneumonia, also chopped out of the show which opened Friday (16) at the Latin Casino, Philadelphia. Jackie Heller is substituting.

Valdes was also forced to step out of several radio guest shots including the Chesterfield and Jack Smith shows.

Renault Reprise A Scream SRO

Francis Renault's concert career is assured. In this femme impersonator's second recital this season at Carnegie Chamber Music Hall, N. Y., he proved to have a terrific following. True, many of his devotees are right out of Kraft-Ebing, but their dough is good too.

Renault, who for many years headlined Keith-Albee vaude more than a decade ago, will in his subsequent concert be able to fill the huge downstairs hall. Even in the small airless upstairs chamber, they were standing with the result that gross was around $1,000 at a $2.40 top.

First thing to greet the critics were the snafued seating arrangements. Questionable gents offered to get latecomers in for $3. Crix came near curtain time and as a result had no seats, even though ducats were numbered. Earl Wilson of the N. Y. Post and Bob Sylvester of the News both had to stand.

Renault fluttered and sang falsetto in things he's done in vaudeville and cafes. He showed a shapely leg outfitted with silken underpants. Withal, he's still a good performer with a highly developed commercial sense, despite his years and telltale paunch. He knows he's not appealing to longhairs, and he must sense that his recitals bring out the queens as well as those just out for laughs. Deportment is highly satisfactory for each category.

Showbusiness oldtimers showed up plentifully and were brought on stage. Blanche Ring told how she sent him a gown Renault admired when playing the Palace theatre. Fred Allen followed with a story of how he gave Renault a union suit he admired while playing Loew's Delancey and which subsequently froze up in cold Vermont weather. Renault, Allen related, would have frozen to death had he not been able to escape through the trapdoor in the rear. Lulu McConnell favored the crowd with "Harrigan" and Evelyn Nesbitt did a recitation of Prohibition vintage.

The temper of the crowd was such that nothing was taken seriously. Shindig started off with Sandra, a magic and hoofing turn, which got laughs in the wrong places, and a curious type of cowboy singer who tried to chirp straight to the noisy crowd. John Steel, the musicomedy singer, emceed the show and sang—after a fashion, reprising some of the all-time hits he introduced. He was the only off-note of the whole evening.

The crowd evidently came for Renault and everything else was a stage-wait. *Jose.*

PITT'S HOMETOWN FETE FOR DAVE RUBINOFF

Pittsburgh, Nov. 20.

Dave Rubinoff, who has come back to Pittsburgh to make his home with his mother, will be honored the week of Dec. 10 at a series of hometown appearances climaxed by a concert at Syria Mosque the night of Dec. 15. Mayor Scully has announced that the week will be proclaimed "Homecoming Week" for the violinist. Judge Benjamin Lencher is chairman of the arrangements committee for the tour, which will include appearances at Pittsburgh public schools. The Syria Mosque concert is to be sponsored by the Jewish War Veterans.

Rubinoff's wife and daughter are also making Pittsburgh their home now.

Kitty Kallen's Single-o

Kitty Kallen, former Harry James vocalist, is bowing as a vaude single at the Golden Gate theatre, San Francisco, Dec. 19, and follows with the Capitol, Washington, Jan. 18, and Loew's State, N. Y., Jan. 17.

Reported getting $1,250.

Florida Clubs Outside Dade County Gambling Ban Buy Big Shows As Bait

Florida niteries nearby, but outside of Miami and Miami Beach are figuring on one of the biggest seasons in history. Reason for their optimism is the gambling ban in Dade County, in which Miami and Miami Beach are situated.

Gambling ban was brought about in the resort towns by pressure brought to bear by crusading of the Miami Herald, along with reform organizations, and is hot enough to have caused operators to keep the covers on the green felt tables.

Because of the gaming nix, spots outside of Dade County jurisdiction are attempting to lure the moneyed crowd with big shows. Latest to announce a big-budgeted display is the Colonial Inn, Hallendale, which has signed Bob Wright and Chet Forrest, adaptors of the legit hit "Song of Norway" and who previously did shows at the Copacabana, N. Y., to put on their displays. Dicker is on for Xavier Cugat to open the spot.

Colonial Inn was built around six years ago by Ben Marden, who operated the Riviera, Ft. Lee, N. J., and subsequently folded. Last year the operator was Lou Walters, of the N. Y. Latin Quarter, who couldn't buck gas rationing and sold his holdings to Mirth Wertheimer, present holder of the lease. Wertheimer apparently figures that with no place else to go for a fling at the green he's in for a killing.

Other venture previously announced is the Beach Riviera, which has signed Ethel Merman at $6,000 weekly, along with Mario & Floria and Emil Coleman's orch.

Florida syndicates are shopping for sites outside the municipal limits and are similarly expected to go all out in procuring talent.

'Hollywood Ice' Folds After Battle Creek Date

Chicago, Nov. 20.

"Hollywood Ice Time," ice show produced by Margaret Williams, herself a former skater, folded in Battle Creek, Mich., Friday (16), when Miss Williams was unable to pay off skaters in the show. Fifteen members of American Guild of Variety Artists were paid from the $1,000 bond posted by Miss Williams with AGVA, and negotiations are going forward between attorney of the non-AGVA members and Miss Williams for settlement.

Show played Omaha, Kansas City, Waterloo, Des Moines and Mason City, Ia., before it ran into trouble at Grand Rapids, Mich., Monday (12), where it was sponsored by the local Variety Club. Jack Irving, AGVA's Chi exec secretary, went up to Grand Rapids but didn't pull union members out right away because they were skedded to play two benefit performances for wounded vets at the Army's Percy Jones General Hospital, at Battle Creek, Mich., on Friday (16).

Vet shows were put on, and AGVA-ites were paid off in Chi. Monday (19).

VAF Reiterates Its Stand on Importation Of United Nations Acts

London, Nov. 13.

The Variety Artistes Federation, British performers' organization, has reiterated its stand that it does not ban importation of talent from America or from other United Nations countries.

Restatement of its aims was made necessary by appearance of an article in the London Daily Express, which declared that VAF opposed appearance of American acts in English houses.

VAF general secretary declared that the union's membership of 5,000 passed a resolution declaring that they wouldn't work with enemy nationals for 10 years after the war, but made it clear that the ban did not apply to performers of allied countries, who would be admitted on a quota basis. Negotiations are now going on with theatre managements to set up the quota.

ENSA RACKS UP CAN. UNIT FOR PACIFIC

Because of difficulty in rounding up native British performers in the U. S. eligible for work with ENSA, British equivalent of USO-Camp Shows, Forrest C. Haring, N. Y. ENSA rep, has recruited a group of Canadian concert, vaude and radio performers to tour to Pacific area under ENSA auspices. Unit to be known as "High Time" will be flown by the RAF to Sydney and will perform for RAF and Royal Navy personnel.

Layout consists of Rose Pratt, pianist; Joan Ryan and Eric Tredwell, singers; Kathleen Kidd and Frank Wade, of the Canadian Broadcasting Co., who will do sketches. Robert Fenmore is company manager.

Haring had been attempting to recruit players in this country for the last six months, but was stymied because of the fact that ENSA uses British subjects only.

New 'Ice-Cycles' Into Rehearsal This Month

Pittsburgh, Nov. 20.

"Ice-Cycles," new ice show being produced jointly by "Icecapades" and "Ice Follies," to play smaller rinks in this country and in Canada, starts rehearsal at the Gardens here later this month for an opening around Christmas time. Acts are now being lined up.

Leading comedy assignment goes to young (17) Howard Sullivan, now doing bits in "Icecapades." Two of the smaller revue's leading ballerinas will be Marilyn Quinn and Eleanor Meister, also currently in "Icecapades." Henry Lie, stilt skater, is joining the troupe, and auditions are being held here now for ballet skaters during current engagement of "Icecapades" at Gardens.

JUNIOR LEAGUE BACK IN POSTWAR SHOW BIZ

The Junior League is going theatrical again. After four years' absence from staging shows, society made its postwar theatrical bow with production of the Junior League Follies in Greenville, Miss., Friday (16). Other editions are scheduled for Baltimore, Milwaukee, Battle Creek and Indianapolis, with the season's total set at about 30 shows in as many towns.

Society miming, as in pre-war, made its bow under auspices of Jerry Cargill, of the concert department of A. & S. Lyons agency, who sent out four directors, one booker and two sets of scenery and costumes, on the road for production of the Junior League Follies, with debs comprising the cast.

Under contract arrangements, profits are evenly divided, with Cargill getting a ceiling figure ranging from $1,000 to $2,500, depending on the size of the town. Cargill's directors coach the socialites in the various parts for about three weeks and then bring in costumes and sets about 10 days before for final rehearsing. They allow a few days for cleaning of the costumes and then accoutrements are shipped to the next stop.

New York has had one production of the Junior League Follies, given at the New Amsterdam theatre in 1938, which incidentally, was the last live show seen at the theatre which at one time housed all of Ziegfeld's shows and which is now a movie grind house.

'Icecapades' Hot in Pitt, $360,000 in 29 Shows

Pittsburgh, Nov. 20.

Longest engagement "Icecapades" has ever played here was a smash-eroo at the Gardens, show grossing atomic $360,000 in 25 days and 29 performances. Last season, in four performances less, frozen fiesta got $267,000. In addition, Gardens went clean at a closing Sunday matinee (18) for purchasers of War Bonds.

"Icecapades" didn't have an empty seat for first three weeks of the run. With sale of press-box to public and flock of standing room, show played to around 15% above capacity during that time. However, it began to ease off early part of last week and showed first signs of slipping. Over weekend it shot right back up again.

Arthur Lee Simpkins skedded to open at the Latin Quarter, N. Y., Dec. 16, succeeding Frances Faye.

L.Q., Det., Starts New Biz Twist, Housing Convention Displays, Parties

Detroit, Nov. 20.

A new twist in night club usage was inaugurated as a definite policy today (20) when some 700 midwest dealers of Philco products took over the Latin Quarter all day and night for dealer meetings, pep talks, merchandise exhibits and all the rest of dealer convention fol-de-rol—but with regular Latin Quarter foods, drinks and floor show in the evening.

Deal is the brainchild of Ray Pearson, promotion manager of the Quarter, who two weeks ago left a city editor's spot on the Free Press for Quarter gold.

Pearson has lined up the conventions of the American Society of Metallurgists and the American Society of Tool Engineers. Latter will take over club for the full day in December, date not yet set. Also, starting last week (14) and weekly regular daily feature of WXYZ, is occupying the club for an hour's charms lesson for milady. Lessons have week-to-week continuity to bring the ladies back. Tariff is $3 per person, which includes dinner and show.

The twist has other niteries worried, especially the Bowery, the only spot that can compete with the Quarter in size. But the Bowery hasn't the atmosphere nor the interior arrangement to suit the purpose. Hotels which have been licking their chops in anticipation of renewed convention business, especially in bars and dining rooms, are casting worried glances the Quarter's way.

It's emphasized that the Quarter's primary use will continue to be the traditional night spot dancing, drinking, eating and floor-show entertainment. But if it can crack the weekly nut by closing to the general public for a day, owner Tom Saffady and operator Tony Morelli figure they're ahead.

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EMBASSY CLUB, N. Y., DEBUT NOW DEC. 15

Opening of the Embassy Club, N. Y., has been postponed to Dec. 15 because of delay in getting materials to complete refurbishing. Spot is located on the site of the defunct Riobamba and will be operated by Bill Miller.

Signed for the opening show so far are Ethel Waters, Wesson Bros., Anita Alverez and the Joel Herron orch.

New Chi Nitery to Be Called the Copacabana

Chicago, Nov. 20.

Another new nitery is skedded for a Loop bow next year—probably by fall. It'll be built on the northeast corner of State and Lake streets, across from a new film house being planned by Balaban & Katz, and will have 140-foot frontage on State street.

Boite, to be known as the Copacabana, will be operated by Sam Rinella, who also runs the Brown Derby here. Blueprints provide for 600 capacity, with a cafe-lounge, to be known as the Caribbean Room, accommodating several hundred also. He'll use name acts and bands, Rinella said last week. Construction budget is $200,000.

Hub Cafes Need Food To Hold Liquor License

Boston, Nov. 20.

Cafes and restaurants with liquor licenses were warned by the Boston Licensing Board that they must be ready and equipped to serve food to the public if they want to hold their liquor licenses.

Board members said that during visits recently to some of the restaurants seeking renewal of their liquor licenses, there were disturbed in a number of instances by the lack of food on hand.

'Skating Vanities' Hot

"Skating Vanities" wound up a six-day stand at the Arena, Sunday (18), with an estimated gross of $70,000. This is double the take by the same show for a similar period last year.

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Bill Robinson Cleaning Up on 1-Nite 'Concerts'

Bill Robinson is chalking up healthy grosses on his current concert tour. Last Sunday (11) at Des Moines, Ia., the dancer drew $5,400 on a one-nighter, following with $5,200 Tuesday (13) in Denver and $2,300 in Cheyenne, Wyo. He's working on a guarantee against 65% of the gate.

Current tour extends until Dec. 14 at Norfolk and a subsequent jaunt begins Jan. 10.

400 CLUB, ST. LOUIS, SWITCHES TO NAMES

St. Louis, Nov. 20.

New policy of presenting name bands and acts has been inaugurated by the 400 Club, a midtown nitery. Ted Lewis' unit of 30 opens a two-week stand Monday (26) as to tee-off. Club expects to provide opposish to the Club Plantation, two blocks away, where sepia entertainment is provided for white customers. Chase Club, Crystal Terrace in the west end, and the Club Continental downtown.

The 400 Club opened several years ago with Sally Rand and her bubble dance as the first lure.

Literati

Continued from page 24

a Piccadilly paper out of London Yank instead of conforming to Yank's global policy. Hine also pointed out other Brown misstatements. Yank, for instance, never ran an editorial denouncing the American Legion. Nor did Brown give up a technician third grade rating, to leave Yank's staff, as Brown said. Truth of matter is, although Hine didn't say so, that Brown was busted to private for several military infractions, and dropped from London Yank.

CHATTER

Ed and Polly East to be profiled in forthcoming issue of The Woman.

Frank Sullivan, who has been ailing at his Saratoga Springs home, now OK again.

Lloyd Lewis working on a biog of Ulysses Simpson Grant at his home in Libertyville, Ill.

Mack Morris, ex-Yank staffer, left recent job on Life to return home to Tennessee to freelance.

Several publishing houses reported dickering for Frank Sinatra's forthcoming book on tolerance theme.

Fred Sammis in Hollywood to make preliminary arrangements for Photoplay's annual Gold Medal Awards for best picture, actor and actress of 1945.

Walter Ramsey appointed West Coast editor of Ideal Publications, succeeding Llewellyn Miller, who resigned to become executive editor of Go Magazine.

Mel Heimer named publicity director for King Features, succeeding John McKay. Also just completed novel, "I Could Stand and Watch You Die," for Dutton.

Allan M. Adams, returning as Fawcett circulation mgr. after three years in Navy, will headquarter at the company's main offices in Greenwich, Conn.

Paul Hughes, author of "Challenge at Changsha," published by MacMillan last week, is a brother of Betty Hughes, program director of KADA, Ada, Okla. He was also program director of KADA at one time.

Emile van Vliet has joined Pocket Books, Inc., as managing editor. For past 16 years he has been in an editorial capacity with Encyclopaedia Britannica, American Book Co., Pictorial Review, Mademoiselle mag, Columbia University Press and last with George Macy Co. as editor.

New arrangement between Simon & Schuster and the Museum of Modern Art calls for S. & S. to take over the trade circulation of all publications for the latter starting Jan. 15. The contract doesn't include the museum's color prints, nor does it affect the editorial and production control, which remains in the hands of the museum.

Reverse switch on city slickers taking the country yokels is experience of H. Allen Smith, now hibernating in Mt. Kisco, N. Y. Judged by style and quantity of outdoor garb the scribe has had to buy to make a respectable appearance in his new rural surroundings, he feels he has been taken over by the country slickers for fair.

Unit Review

H'wood Ice Revue of '46
(COLISEUM, INDPLS.)

Indianapolis, Nov. 17.

"Hollywood Ice Revue of 1946," with Sonja Henie, Freddie Trenkler, Geary Steffen, Charles Storey, Charles Slagle, Gene Theslof. Arthur M. Wirtz, executive director; William H. Burke, production director; Catherine Littlefield, director of choreography; Jack Pfeiffer, musical director. Opened Nov. 15, 1945.

New edition of "Hollywood Ice Revue," which opened 11-night stand to jam-packed audience of 11,500 at Coliseum Thursday is typical of shows in series, stressing eye-filling appeal of nifty costumes worn by large ensembles in routines designed by Catherine Littlefield to take full advantage of spacious arena. It has Sonja Henie for glamour and Freddy Trenkler for laughs but few real skating thrills, with little support between the two headliners and boys and girls of the line. Sonja is more active than ever in proceedings, appearing in five specialties and the two finales out of 18 numbers on the 2½-hour program.

William H. Burke has given the show the most lavish production seen in the series since pre-war days, utilizing lights, turn-table stage and various fancy carriages for Sonja's entrances to good advantage. Plenty of the applause showered on performers really belongs to Billy Livingston, who designed Miss Henie's costumes and Kathryn Kuhn, who designed wardrobe for rest of company. The vivid splashes of color they put on the ice are frequently breath-taking.

The show has larger ensemble this year, and more boys, with main reliance on basic group of 24 skaters of each sex. The line work was ragged at opening, but should be straightened out plenty by time company winds up 11-day break-in here. The special unit of eight girls used frequently in the revue shows great promise. Sonja makes first appearance in "Sweetheart Waltz" with Geary Steffen, a former partner now out of service, doing snappy comeback. Her hula number, displayed in "Island Fantasy," is her best show-stopper. Gene Theslof scores as her partner in an adagio routine for "Land of the Midnight Sun," spectacular first act finale and Steffen clicks with her again in a modern turn labelled "Superlative." Sonja also turns on her charms in "Pan Americana" with the male ensemble and as the temple goddess in the extravagantly colored "Durbar," East Indian illusion with which the show closes.

Other knockout production numbers are "Rocket to the Moon," something along the Buck Rogers line; "Hearts Are Trumps," in which the costumer's color sense runs riot; and "Jewel Ball" and "Iridescence," both ablaze with visual beauty. On the clever side and involving smaller groups with better speed and precision are "Charm of Yesterday," geared to dance steps of the 1920's, "Design in Rhythm," and "Captain Kidd and Buccanaires."

Trenkler gets plenty of laughs as usual with his old "bouncing ball" routine and introduces two new turns to advantage. In one he impersonates Donald Duck, in the other and better he's the novice in a fire brigade. Charles Slagle and Bert Clark, also break into the comedy line with fair results and may develop. Slagle, in a brief turn on stilt skates, is the only soloist outside of Henie and Trenkler. Show gives evidence of lavish expenditure, but more of it has gone for production than for talent. *Corb.*

Maurice Rocco Signed For Panama City Club

Maurice Rocco has been signed to play the Casanova Club, Panama City, for 4 weeks starting Feb. 7. Salary for the four stanzas is reported to be $5,400 plus round trip plane transportation and assurance that the club will take care of Panamanian taxes.

Rocco is the latest to sign for that spot. Others that have been pacted include Art Tatum, Maxine Sullivan, Winter Sisters, Woods & Bray and Roy Rogers.

Auto Shows Resuming, Talent Bookers Happier

Sioux Falls, S. D., Nov. 20.

Signaling the return of a war-stymied market for music and vaude talent, one of the first automobile shows in the country since the war, and the first here since 1941, is scheduled from Nov. 22 to 25.

Entertainment in conjunction with the display of new vehicles will be highlighted by Carlos Molina's orchestra. There also will be seven vaudeville acts.

Licensed All-Nite Spots Proposed by Minn. Cop To Buck 'Sneak' Clubs

Minneapolis, Nov. 20.

Police Chief Ed Ryan has proposed specially licensed night clubs that would be permitted to operate until 4 or 5 a. m. as a solution to all-night "sneak unlicensed joints," which the present reform administration is striving to eliminate.

Such specially licensed establishments would help "keep the city clean" and wipe out graft and corruption, Chief Ryan told a student forum audience at the University of Minnesota.

Ryan feels that the specially licensed places "would serve entertainment needs of people who work evenings and of tourists and convention visitors," he said.

'Bowery Follies' Revival

Mark Linder, in association with Ben Bernard is reviving his former "Bowery Follies" unit, which he had out some years ago, for spotting in vaude and presentation houses.

Piece, which will carry 35 players, is now being cast and goes into rehearsal next week under direction of Linder.

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Night Club Reviews

Carnival, N.Y.

(CAPITOL HOTEL)

Miriam La Velle, The Christianis (6), Ben Yost Cavaliers (Walter John, Robert Brady, Tony Montell, Fred Elliot, Jack Pitchon), Miriam Gwinn, Elly Ardelty, "Think-a-Drink" Hoffman, Gaynor & Ross, Martha Raye, Showgirls (7), Line (10), Art Roman and Sid Strange Orchs; $2.50 *minimum.*

Nicky Blair, ex-major domo for Billy Rose, has taken over considerable of an operation in the Carnival Room of the Capitol hotel. It is a layout that can do well with the business acumen that Blair can give it, despite the theory that the location—at 51st street and 8th avenue—is against it. The Carnival was originally opened less than a year ago and operated by the hotel but soon gave up the ghost.

It's now a strictly variety-revue format, somewhat similar to that at Rose's Diamond Horseshoe a few blocks south. And, to top it off, John Murray Anderson, who stages the Rose shows, is also doing the same at the Carnival, though the distinction between the two spots is evident in that the newer joint stays away from the oldtime nostalgia theme introduced by the Horseshoe.

The opening show indicates that it can do well, having both name and playing power to draw what looks, at this early date, like a nut that will run as high as $25,000 weekly, with $10-11,000 for the talent. Martha Raye, the spot's top name, is in for $5,000, for six weeks with options.

It's a big-capacity spot, well over 600 seats. The physical changes from the original Carnival are practically negligible. It is a bright, cheerful nitery that will draw 'em only if the name value is there.

Miss Raye should pull the mob. And when once they're in, they'll be entertained. The show could use more belly-laugh comedy than that which Miss Raye supplies but, withal, there's enough show here for most tastes.

At opening show Monday night (19), Miss Raye had a bad entrance, with the Ben Yost singing group, in which she barged in supposedly as one of the outfit, and dressed accordingly. It's the sort of thing Milton Berle has been doing for years with similar units. The bit was unfunny and generally served as an improper introduction for her, but, happily, the number has since been eliminated. She has a solo spot late in the show, in which she goes through her usual grimaces during a singing turn, getting plenty of laughs though showing an acute need for material. At the first show she was pulling some gags that may be okay for the tourists—of whom she will draw many to this spot—but n.g. for the hep Broadway mob.

The show has a colorful production background entitled "Mardi Gras." An opening scene, called "Mardi Gras," features Miriam La Velle in her nifty acro dancing and the Christianis in their always smash tumbling and balancing.

"Paris in the Spring" is spectacular for Elly Ardelty's high-trapeze maneuvers, always wham, and "Think-a-Drink" Hoffman's standard but still socko concoctions of drinks suggested by the audience.

"Russian Carnival" includes Gaynor and Ross, mixed team, in their roller-skating atop an elevated platform, also clicko, and Miss Raye in her solo turn.

"Fiesta" is anti-climactic though inclusive of some more spectacular acrobatics by Miss La Velle.

The background girls are all lookers, and that goes for Miriam Gwinn, a production singer, while Art Roman had a job for himself on the musical cues from the podium, but did okay for a first show. Sid Strange plays for the dancing.

The show has been staged well by Anderson, the costumes are colorful and there's no doubt that by now some vital cutting and sharpening have taken place. *Kahn.*

Empire Room, Chi

(PALMER HOUSE)

Chicago, Nov. 15.

George Olsen Orch (15) with Judith Blair and Ray Adams; Borrah Minevitch's Harmonica Rascals (7) with Johnny Puleo; 3 Swifts, Estelle Sloan, Bill Baird, Abbott Dancers (12) with Marilyn Marsh; $3-$3.50 *minimum.*

Carefully spliced by Merriell Abbott, Empire Room's "Holiday Revue" might have gone overboard, loaded as it is with talent. Instead, it's fast, funny and sleekly adorned, swift pacing being achieved by prudent pruning of all but the best the acts have to offer.

George Olsen's sweet-but-bouncy outfit (4 brass, 4 reed, 3 fiddle, 3 rhythm), with Ray Adams, new with the band, and Judith Blair handling vocals, aren't spotted for a number of their own, due to length of the show. However, they had opening-nighters mobbing up on them during renditions of "Chickery Chick," "Autumn Serenade," "Feeling in the Moonlight," etc.

Band also spruces things up nicely with their stylish showcasing of Hessie Smith's arrangements for the Abbott Dancers' "Latin Medley," in which Marilyn Marsh is soloed for some balletwirls, and "Magic," prelude to Bill Baird's swell card and rabbit wizardries. Windup to Baird's stint is a neat achievement, gals coming out with flaming casseroles, from which they extract live rabbits.

Estelle Sloan reaps her usual nod with flamenco taps to "Ritual Dance of Fire" and the taptwirl around the floor that always gets 'em hepped up at the windup to the "Darktown Strutters Ball"-"All the Things You Are" folio. Three Swifts, in their first date in eight years at this spot, have had to chop down a lot but nonetheless slam over the Cecil-to-Stanley-to-Stanislaus comedy business.

Minevitch Rascals always go big here, and this time is no exception. Johnny Puleo remains the comedy mainstay, with his pathetic attempts to horn in on such staples as "Malaguena," with the mob and "Peg O' My Heart," "Sweet Sue," "Some of These Days," etc., with Victor. The Dead Enders headline, and rightly so. *Mike.*

Palumbo's, Philly

Philadelphia, Nov. 15.

Henry Patrick, Eddie White, Al Blank, Flora Drake, Maria & Enrique, 3 Peppers, House Line (8), Lou Del Rio Orch (8); no cover or min.

During the war Palumbo's featured "going-away" parties. Now the place is jammed with "Welcome home" shindigs, tossed by relatives and firms for returning G.I.'s. And the show is geared to this theme.

Headed by Eddie White, vet Philly comic, show plugs the vets and winds up by getting many of them onstage for a series of games, contests and the like for which the house gives prizes. It's corny party stuff but patrons seem to like it.

White has no trouble in wrapping things up with his dialectics and novelty songs.

Three Peppers, sepia rhythm artists, spice things up with jive and lyrics which skirt the indigo, but are inoffensive. They have a tough time begging off.

A cute pair of terpers are Maria and Enrique, whose specialty is Spanish fandangoes. They try hard to please and they do.

Al Blank, playing a return engagement, gets lots of music from miniature harmonicas. Flora Drake is okay in her singing spot. Henry Patrick does a neat job of m.c.'ing, running the audience participation stuff as well as pitching in with a bit of vocalizing for the production numbers.

Line has new faces and new costumes as well as new routines.

Lou Del Rio's tooters provide music for show as well as dancing.

Room packed with standees lining the bar when reviewed (Thurs. dinner). *Shal.*

Tony Pastor's Uptown, N. Y.

Doc Marcus, Carolyn Marsh, Floria Vestoff, Michael Raymond Orch (6) Toni Mendez Line (12); $2.50 *min.*

Located on the Broadway site that has been marked by a long string of shutterings (Fanfare, Roumanian Inn, Ubangi) current operation labeled Tony Pastor's Uptown represents a sincere and honest attempt to make a going concern of this spot.

The show is well produced, having standard cafe items such as Doc Marcus, Carolyn Marsh and Floria Vestoff, prices are low, dinners starting at $1.25 with a $2.50 minimum and a well routined line by Toni Mendez constitute a dozen lookers that should bring in the playboy element. Whether the comparatively small seating capacity and low prices can support this venture with its opening show opulence remains to be seen.

Room, however, seems to be faultily decored. The high-keyed murals don't blend well with the minor-keyed backgrounds, which in turn is too sharp a contrast with the floorshow.

Opening display suffered because of a balky mike, but since that's easily corrected, patronage can expect a good entertainment buy here.

Doc Marcus' comedy is effective topper to the proceedings. Good-natured and frequently insulting banter with the patrons makes for a high degree of gaiety. Despite the comparatively small crowd at the opening dinner show (16), his comedics got a prolonged hand.

Carolyn Marsh, too visibly nervous at her first Broadway appearance in some years, will be an effective chanteuse once she settles down. She's a former Al Siegal protege schooled in punching out tunes, and can be effective in the ballad and rhythm number department. Despite her state of agitation, she took two encores.

The hoofery section is capably taken care of by Floria Vestoff. She taps and spins for healthy returns.

The line, lookers all, consisting of eight tall chorines and four taller showgirls, amply fill the floor with decorative routines.

Michael Raymond, the house singer, will be rated under New Acts at a later date. At show caught, everytime he approached the mike, it became temperamental. *Jose.*

N. Y. Nitery Followups

Gracie Barrie at the Club London, New York, remains one of the fine song stylists of these times. A replacement for Connee Boswell at this ex-La Conga, Miss Barrie is doing half a dozen numbers on this show and still having trouble getting away at her finale. The dark-haired singer, of course, is plenty forte with her rhythm and novelty numbers, which she does best, but there's no gainsaying that she can toss off a ballad with an aplomb equal to anything else she does, as for instance "End of Time."

Otherwise, Miss Barrie has a neat change of pace, an excellent choice of tunes that range from her opening "Good, Good, Good" to her sixth and finale "No Squeeza da Banana." In between she also knocks off "Can't Say No" and a Hebrew parody. At show caught the cute little singer was wearing a brown chocolate gown that was in particularly good taste. What, no musical?

Other added starters to this bill are Edwards and Diane, with the gal's arresting looks and litheness dominant in an otherwise sock turn of varied routines.

Alan Gale is the holdover emcee-comedian, and his notable distinction is that he keeps punching all the way though his material could stand some sprucing. He's a likeable chap but could also clean up some of his turn, since some of those gags are even too rough for a nitery. He's a tough guy to get off—he did 45 minutes when caught.

James Jewell rounds out the individual acts, blonde tenor handling vocal chores in the production numbers, in which Choo Choo Johnson is featured with the line of girls. *Kahn.*

Addition of the King Cole Trio to the Copacabana Lounge, N. Y., is figured to keep the Copa's upstairs operation as crowded as the lower-level room, where Joe E. Lewis is bringing ropes-up business.

This outfit has come a long way from their Kelly Stable, N. Y., days, when they broke on the local scene at $150. Today they're a four-figure outfit, a top Negro instrumental ensemble, that are attracting trade Monte Proser's spot didn't think it would be possible to get.

Virtually every number they do has precision and polish, good enough to be perpetuated on wax. Items such as "Paper Moon," "I Know That You Know" and Rachmaninoff's C Sharp Minor Prelude have bounce and melody to make for top listening pleasure.

Nat Cole, pianist and singer, is the boss man, with able assistance from Johnny Miller at the bass and Oscar Moore guitarist.

Other lounge attraction is the Dardanella Trio, of similar construction, with femme leading from the piano. They're sufficiently musically hep to stack up favorably with the Cole group, and are smart enough to offer numbers in a vein different than those of their running mates. *Jose.*

Stroud Twins, Artini & Consuelo and Milena Miller comprise the new Hotel Pierre (Cotillion Room), N. Y., show. More quantity than usual, it's less on quality. Latter is under New Acts. The Strouds, Claude and Clarence, are back together again, one a little heavier than the other, despite their wartime service. Their small-talk is good, but not socko, and for the nitery circuit they need more punch, which, considering their seasoned background, should be no major problem. They have a nice, sophisticated manner with their microphonic heckling, the piano accomp stuff which is thrown away, and the rest of it. Somehow, it's just a shade too polite comedy.

Suave terp pair, Artini & Consuelo, have been around but somehow never came to the same important attention as here.

It's not what they do but how they do it, dancing with ease and grace and clicking all the way, which impresses. Lacking the hyper-sleekness of the usual Latinesque or "society" ballroomologists, it's their informally, along with the smooth routines, which pay off.

Waltz, paso doble, samba, rhumba, Venezuelan joropo make for a good admixture, interspersed with a little "request" hokum because, actually, they frame their sequences per schedule. But the audience-request business is a good loosener-upper. Team should travel in fast company henceforth.

Stanley Melba's orchestra, per usual, does a bangup dance-and-show job, with the maestro, affably emceeing the show. Alan Ritchie, vocally featured, does a nice chorus-singing job. *Abel.*

Variety Bills

WEEK OF NOV. 23

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (22)
Jimmy Dorsey Orc
Lowe Hite & Stan'y
Carlos Ramirez
Jackie Gleason
State (22)
Cookie Bowers
Patricia Morison
Hal LeRoy
Enoch Light Orc
3 Winter Sisters
WASHINGTON
Capitol (22)
John Calvert

Paramount

NEW YORK CITY
Paramount (21)
Frank Sinatra
Jan Savitt Band
Coke & Poke
Pied Pipers
Lane Bros
CHICAGO
Chicago (21)
Glen Gray Orc
Prof Backwards
Tucker & Tremaine
Glen Miller Singers
MIAMI
Olympia (21)
Byrnes & Dooley
Fayne & Foster
Freddie Bernard
Tim Herbert
Janet & Paul

RKO

BOSTON
Boston (22)
J 'Scat' Davis Orc
Lulu Belle & Scotty
Marcy McGuire
Hal Stone
Bob Dupont
SAN FRANCISCO
Golden Gate (21)
Johnny Woods
COLUMBUS
Palace (26-28)
Russ Morgan Orc
Ted Straeter Orc
Frank Paris
Ollie O'Toole
Merry Macs

Arthur Fisher
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Warner

NEW YORK CITY
Strand (23)
Vaughn Monroe Orc
Sondra Barrett
Fred Sanborn
PHILADELPHIA
Earle (23)
Yacopi Troupe
The Murphy Sisters
Keye Luke
Dick & Dot Remy
Leo Carrillo

Independent

NEW YORK CITY
Music Hall (22)
Patricia Bowman
Rudolph Kroeller
Lucy Brown
Bob Evans
F & S Harnell
Edward Reichert
Walter Graf
Roxy (21)
Carl Ravazza
Beatrice Kay
Arthur Blake
Gomez & Beatrice
Maurice Rocco
BALTIMORE
Hippodrome (22)
4 Evans
Lou & Lil Bernard
Don Cummings
Aren & Broderick
State (22-24)
Don & Maxine
Donna Louise
Jim Husson
Gonzales Sisters
(25-28)
Arthur Beran
(Three to fill)
CAMDEN
Towers (22-25)
Lewis & Van
Martin & Flynn
Jack DeLeon
Al Gordon's Dogs
CHICAGO
Oriental (21)
Johnnie Johnston
Lionel Kaye
Lane & Claire
Monroe & Grant
HARTFORD
State (23-25)
Tommy Tucker Orc
Walter Dare Wahl
Herb Shriner
Allen & Kent
INDIANAPOLIS
Keith's (22-25)
Zoppe Troupe
Five Taylorettes
H Harrison Circus
Fisher's Elephant
B Silverlake Co
Joe Wallace
KANSAS CITY
Tower (23)
Balabanow Duo
Bert Gehan
Roberta Dubin
LOUISVILLE
National (22)
Jean Parker
Hall & Jordan
Ballard & Rae
The Caites
Terry Franconi
MILWAUKEE
Riverside (22)
Allan Jones
Vic Hyde
Burton & Janet
Lloyd & Willis
Five Maxellos
NEWARK
Adams (22)
Louis Prima Orc
Rolly Rolls
Sunny Rice
NEW ORLEANS
St. Charles (21)
King Sisters
Pepper & Mack
Arnie Hartman
Five Earls
Troy & Lynne
PATERSON
Majestic (22-25)
Palermo's Dogs
Lew Fitzgibbons
Aunt Jemima
Tom & Tess Carr
Abdallah Girls
(26-28)
Arthur LaFleur
Wyman & White
Jack DeLeon
Morris & Ryan
S Williams & Dad
ROCKFORD
Palace (22-25)
Five Willys
Joe & Joey Mack
Jack Herbert
Bobby Clark
Richard Wong
WASHINGTON
Howard (22)
Georgie Auld Orc
Bill Bailey
Remos & Toy Boys
John Mason Co
Duke of Iron

Cabaret Bills

NEW YORK CITY

Bill's Gay 90's
Ethel Gilbert
Charles Strickland
Jack Ryan
Harold Willard
Jimmy Burns
Bill Kelsey
Gay 90's Quartette
Blue Angel
Evelyn Knight
Irwin Corey
Rose Murphy
Helen Howe
Chittison Trio
Cafe Society (Downtown)
Josh White
Dolores Martin
Imogene Coca
Benny Morton Orc
Cafe Society (Uptown)
Susan Reed
Mary Lou Williams
Beatrice Kraft
Edmond Hall Orc
Gene Field
Carnival
Martha Raye
T-A-D Hoffman
Christiani Troupe
Ben Yost Singers
Miriam LaVelle
Gaynor & Ross
Mlle Ardelty
Carousel
Nan Blakstone
Diana Dale
Johnny Eastman
Jules DeSalvo
Patricia Brent
Club London
Gracie Barrie
Edwards & Diane
Alan Gale
Choo Choo Johnson
Jack Harris Orc
Copacabana
Joe E Lewis
Joan Merrill
Fernando Alvares
Marilyn Hightower
Don Dennis
Blair & Dean
Russo Do Pandeiro
Vickee Richards
King Cole 3
Dardanella 3
Joel Herron Orc
Noro Morales Orc
Diamond Horseshoe
Joe E Howard
Watson Sis
Fritzi Scheff
Ann Pennington
Willie Solar
Mr Ballantine
Jacqueline Hurley
Michael Edward
Bill Acorn
Emmett Francis
Mitchell Brother
Jimmy Allison
Bill Moore
Four Rosebuds
Vincent Travers Or
Morty Reid Orc
400 Restaurant
Woody Herman Orc
G'wich Village Inn
Sammy Walsh
Ann Paige
Johnny & George
Elaine Barrett
George Barr 4
Havana-Madrid
Diosa Costello
Chito Ezar
Pancho & Diane
[illegible] Varela Bd
Hotel Ambassador
Louis Betancourt O
Jules Lande Orc
Hotel Astor
Jose Morand Orc
Hotel Belmont Plaza
Dean Martin
Bobby Baxter
Fay Carroll
Kathryn Duffy Dcrs
Nino Morales Orc
Lew Fields
Bert Stanley
Payson Re Orc
Hotel Biltmore
Bob Grant Orc
Lillian Cornell
Russell Swann
Cardini
F & E Barry
[illegible] Orch
Hotel Commodore
Charlie Spivak Orc
Hotel Dixie
Joe Marsala 7
David Kent
Judy Haines
Doris Faye
"Eggs" Boyer
Hotel Edison
Gloria Parker Orc
Essex House
Dick Himber Orc
Hotel Lexington
Momi Kai
Tano Kaua
Talima
Maile
Mokihana
Harold Aloma Orc
Hotel Lincoln
Art Mooney Orc
Hotel New Yorker
Joan Hyldoft
Terry Brent
Phil Romayne
Neil Fontaine
Arnold Shoda
Sunny Raye
Johnny Long Orc
Hotel Pennsylvania
Frankie Carle Orc
Hotel Pierre
Stroud Twins
Artini & Consuelo
Milena Miller
Stanley Melba Orc
Hotel Plaza
Hildegarde
Arthur Ravel Orc
Mark Monte Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Dorothy Shay
George Koch
[illegible] Orc
George Arnold
Jeanne Sook
Brinkman Sis
Woody Spears
Paul Sparoe
Theodora Brooks
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-A
Frank Sinatra
Emil Coleman Orc
Mischa Borr Bd
Iceland
Boyd Heathen
Betty Jane Moore
LeBron & Campbell
Greene & Dooley
Jim Wong Troupe
Edward Bros
Lou Martin Orc
Kelly's Stables
Marcia Raye
Dotty Reid
Noma Mah Jia
Betty Maxwell
Jerry Green
Allan Jackson Orc
La Martinique
Sophie Tucker
Larry Stewart
Gene Baylos
Hal Winters
Ernie Stewart Orc
Latin Quarter
Frances Faye
Pat Rooney
Noel Toy
Ming Ling
Hoo Shee
Shiela Bond
B Wells 4 Faye
Marianne
Wanger Girls
Wini Walsh
Marty Beck Orc
Leon & Eddie's
Eddie Davis
Lynn Monaco
Ted Lester
Sinclair & Alda
Jackie Harvey
Leticia
Art Waner Orc
Madison Cafe
Hope Emerson
Diane Courtney
Judith Arlen
Ernie Holst Orc
Monte Carlo
Dick Gasparre Orc
Jean F Murray
Lady Anne
[illegible] O
Old Roumanian
Jackie Philips
Sadie Banks
Mimi Kellerman
3 Claire Sis
Helen Bower
Joe La Porte Orc
Rogers Corner
Harry Lefcourt Orc
Clark's Hawaiians
Harold Green
Freshmen
Mars Trio
Korn Kobblers
Sig Schatz Orc
Ruban Bleu
Monica Boyar
Jack Smith
Maxine Sullivan
Jose Melis
Aileen Coor
Cedric Wallace Trio
Jose Melis
Russ Kretchma
Blanka
Basil Fomeen
Sari Gorbi
Mischa Uzdanoff
Irene Feodora
Dara Birse
Karavaeff
Spivy's Roof
Spivy
Jayne Manners
Stork Club
Morales Orc
Tony Pastor
Doc Marcus
G Andrews Orc
Carolyn Marsh
Floria Vestoff
Versailles
Dwight Fiske
Village Barn
Bert Stone
Patsy Lane
Miriam Gwinn
Zeb Carver
Village Vanguard
Big Bill
Paul Villard
Bibi Osterwald
Schirmer Trio
Wivel
Lee Ross
Sheila Reynolds
The Carrolls
Kulvar
Sonny Horton Orc
Zanzibar
Duke Ellington Orc
Louis Jordan Orc
Golden Gate 4
Jesse & James
Claude Hopkins Orc
Zimmerman's
W & J Brown
Wayne Thompson
Adrienne Parker
Bela Zsiga
Gene Kardos Orc

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Carl Dolsen, who recently sold out his holdings in Abe & Pappy's, Dallas night club, to Abe Weinstein, has bought the Bandbox, and will remodel the spot.

Inside Stuff—Legit

Frank Fay, starring in "Harvey" at the 48th St., N. Y., went on the air (WEAF), N. Y., with Mary Margaret McBride Friday (16) but didn't mention the show, merely saying that he is in a "play on 48th street." Actor could barely be heard, and when Miss McBride asked him how people could hear him unless he faced the microphone, he replied that "it didn't make much difference."

Fay was flushed with flattery tossed his way at a Philadelphia luncheon the day before on the publication of "How to Be Poor" (Prentice-Hall), a book he wrote, but book reviewer Harry Hansen, in the World-Telegram, N. Y., smacked him down, charging that the actor "maltreated his typewriter . . . biggest job of boring with words that I have opened in years . . . a parade of piffle." But Hansen went to town in praise of "The B.O.W.S." (Harcourt, Brace & Co.), the Army's abbreviation of "The Barrets of Wimpole Street," the story of the European foxhole tour of the play and the way the GIs received the company headed by Katharine Cornell and Brian Aherne. The book was written by Margalo Gillmore with an assist from Patricia Collinge, the former having been with the show. Reviewer said the "high spirit animated by the players in this company casts credit on the American theatre" and, incidentally, the American Theatre Wing, which sponsored the troupe. "And because this book reflects this spirit and is packed on every page with appreciation of what the youth of America did on the battlefield, it is by far the finest of books written about the entertainment of our troops in the hard days."

Boston legit crix, still remembering Tom Weatherly's yarn in The New York Times a couple seasons ago about elbow-bending Boston critics, are holier than Tophet over new report filtering in from Broadway via John C. Wilson that producers have to give a cocktail party if they want to get a good notice in Boston.

Wilson, producer of "Day Before Spring," didn't give a cocktail party for the press in Boston for that show and never has for any other. Yet, "Day Before Spring" got rave notices. So crix point to this and many another inconsistency and are roaring with indignation. "Last House on Left" and "Girl From Nantucket" are among recent shows which did give parties, and caught punches right on the nose in the notices.

Nobody knows how custom of heaving parties in Boston came into being, although one theory given is that it's the only city where all the crix—movie, legit and music—get along together, so it's most convenient to get them together and let them interview cast, producers, etc., all at a crack.

Theatres, Inc., newest group to sponsor repertory is a socialite outfit, headed by Beatrice Straight, president, and Richard Aldrich, general manager. Miss Straight is a kin of the Whitneys. She and her mother sponsored the Chekhov Players, who tried Broadway several seasons ago, casts coming from a drama training school at Ridgefield, Conn.

With Gertrude Lawrence and Raymond Massey co-starring, first revival will be "Pygmalion." On the schedule, too, are Sheridan's "The Critic," plus another short play and a revival of Gogol's "The Inspector General." Danny Kaye, back from the Pacific where he entertained GIs, is sought as the lead for the latter. Also considered is "The Liar," a musical put on by the Catholic University, Washington, D. C.

Will Morrissey has been supervising the routining of "Passing Show," assigned to the job by J. J. Shubert, who gave him a contract calling for $150 weekly as long as the revue plays.

Last week in Washington audiences appeared to enjoy the show but at least one reviewer was puzzled as to its origin. John Maynard, in the Times Herald, mentioned some off-color bits and was evidently fascinated over a skit in which Howard is supposed to be a South American diplomat looking for the gents' room.

Joe Flynn, in Chicago press agenting "Laffing Room Only" (Olsen and Johnson, Shubert), is sporting an arm in a plaster cast, having fractured the elbow. He immediately got out cards which he handed out in newspaper offices when making the rounds. It read, in part: "I broke my funnybone. Please help a deserving P.A. who's starving for publicity."

Flynn says he is getting no sympathy in the Loop, where they think his damaged flipper is one of his gags. He swears that on Olsen's recent birthday somebody led a cow down the aisle during a performance, with dire results.

Morris Jacobs, manager of the Music Box, N. Y. ("I Remember Mama"), detected a youth prying open the window of a parked motor car near the theatre one night last week. When the culprit tried to escape Jacobs nailed him with a right hand and the fellow was then taken into the theatre. It was found that the youth had a flock of keys to midtown hotel rooms which he tried to discard. Detectives quickly found out that a Navy officer who was stopping at the nearby Lincoln had been robbed. The guy then started to brag about his pilferings, it being indicated that he had committed around 75 thefts.

Rehearsals for "St. Lazare's Pharmacy" started last week but not exactly amicably. Miriam Hopkins did not appear for the first day or two, saying that she saw no need of attending until the supporting cast learned something about their lines. Most of the players are French-Canadian and are not too familiar with English.

When the attraction goes to Montreal, where it will debut, a flock of containers will be taken along filled with fluid that is to be sprayed on theatre seats before performances. Idea is to supply an odor or scent supposed to pervade oldtime apothecary shops.

Columbia Pictures is reported interested in the film rights to Edmund Goulding's "Ryan Girl," currently at the Blackstone, Chicago. An offer of $150,000 is mentioned.

PAUL SMALL DICKERS FOR COAST 'LUCASTA'

Chicago, Nov. 20.

Paul Small negotiating with John Wildberg and Harry Wagstaff Gribble to handle the West Coast production of "Anna Lucasta."

Gribble has lined up a half-dozen Negro thesps here who are enrolled as understudies and will probably take over leads in the Los Angeles company. Small, it's understood, will cast Negro talent on the Coast for other roles.

Heiman Home From Hosp

Marcus Heiman, who was operated on to correct faulty vision in both eyes, is due home from the Medical Center, N. Y., today (21). Doctors are reported satisfied with the results of the surgery but because of medication he will not be permitted to read for several weeks. His sight appears to be clearing up.

Showmen is head of the United Booking Office and League of New York Theatres.

Naming Memphis Theatre Cues Stew

Memphis, Nov. 20.

Town is in throes of a feud over naming the Overton Park shell, scene of the Memphis Open Air Theatre's Summer musical season.

Spot, nameless since construction, has come to be called "The MOAT," abbreviated name for civic organization that stages operettas in vacation months. This is confusing since place is also used for concerts, church services and other events.

Harry Martin, amusements editor of The Commercial Appeal and VARIETY mugg, suggested it be named "The Dunbar Bowl" for Raloh Dunbar, late impresario who produced first shows there years ago at considerable effort and sacrifice. Notion brought enthusiastic response from everyone associated with early days of al fresco shows here. But present leadership failed to respond, especially the Memphis Park Commission, which operates the shell as part of the city's Overton Park property.

Hot controversy continues via the press columns.

LIVED LIKE PAUPER, ACTOR LEFT $250,000

It's been revealed through Equity that actor Conrad Cantzen, 68, who died last June after living a castaway's existence, left an estate valued at approximately $250,000. He was buried by the Actors Fund but willed $5,000 to the actors charity organization. Safety deposit box contents indicated he had more than $100,000 in Government securities and cash on deposit in savings banks, the balance of the estate being realty, including at least two apartment houses in Newark. Yet, he lived in a tumbledown house on the outskirts of Jersey City. There was no furniture except a bare bed in the place, deceased sleeping on the floor to save linen.

Cantzen willed that the balance of his estate be used to buy shoes for indigent actors. He spoke at Actors Fund meetings several times, saying he would establish a fund for that purpose, but only a few professionals were aware of his financial position. Cantzen had not appeared on the stage for years; he played bit parts when he did. Equity is directed to administer the estate.

Met Op Chorus Settle With AGMA

The Metropolitan Opera's chorus, which quit Met rehearsals last week for three days because of contractual differences between choristers and their own union, the American Guild of Musical Artists, went back to work Fri. (16) with a complete victory won over AGMA. The Met, itself, was out of the dispute. Settlement came after the Four As (Associated Actors and Artistes of America), parent body of entertainment unions, stepped into the picture.

Conflict revolved around certain clauses put into basic agreement which usually accompanies the contract between Met management and AGMA. (Contract covers pay; basic agreement covers working conditions). The chorus, consisting of 94 singers, claimed the basic agreement was not attached to the contract when it was offered them to sign, so that they were ignorant of the five clauses contained therein. They wouldn't sign the contract. One clause, pertaining to sick leave, was the main clause in dispute.

Walkout, however, came when AGMA suspended Anton Schubel, delegate chairman of the chorus, "for failure to deposit copies of the choristers' contracts with the Met in the AGMA office." The chorus refused to sing unless Schubel was reinstated.

Chorus not only got Schubel reinstated, but also a change in the sick clause to which it objected. Clause called for the Met to pay up to four weeks' salary if a chorister was ill, with pay then ceasing and the Met having the right to drop and replace the singer. New clause still calls for ending pay after four weeks, which was satisfactory to the choristers, but singer still remains a Met member, being able to return to work when he's well.

Chorus also won a revised agreement calling for a one-year working contract and one-year basic agreement, when formerly the basic agreement ran two years. Pay was raised from $75 to $84 in the contract, before the dispute.

Chorus is anxious to have autonomy as a union within AGMA, with the privilege of negotiating its own contracts with the Met. Chorus also feels it has a minority say in AGMA, so that its interests aren't fully represented. AGMA's board of governors, with 37 people, has three Met choristers on it, others being 32 various artists, and two ballet dancers.

Cornell-Hardwicke In 'Antigone' for Toledo

Toledo, Nov. 20.

American premiere of "Antigone," starring Katharine Cornell and Sir Cedric Hardwicke, will be held in the Town Hall theatre, Toledo, Dec. 27-29, announced Mrs. Flora Ward Hineline, manager of this city's new legit house.

This is the second play scheduled to open its American run in the Town Hall, with the Lunts coming here in "O Mistress Mine" on Dec. 22-24.

Plays on Broadway

State of the Union

Leland Hayward production of three-act (four scenes) comedy-drama by Howard Lindsay and Russel Crouse. Stars Ralph Bellamy and Ruth Hussey; features Myron McCormick, Minor Watson and Kay Johnson. Staged by Bretaigne Windust; settings by Raymond Sovey; opened Hudson, N. Y., Nov. 14, '45; $1.80 top.

James Conover ..... Minor Watson
Spike McManus ..... Myron McCormick
Kay Thorndyke ..... Kay Johnson
Grant Matthews ..... Ralph Bellamy
Norah ..... Helen Ray
Mary Matthews ..... Ruth Hussey
Stevens ..... John Rowe
Bellboy ..... Howard Graham
Waiter ..... Robert Toms
Sam Parrish ..... Herbert Heyes
Swenson ..... Fred Avres Cotton
Judge Jefferson Davis Alexander ..... G. Albert Smith
Mrs. Alexander ..... Maidel Turner
Jennie ..... Madeline King
Mrs. Draper ..... Aline McDermott
William Hardy ..... Victor Sutherland
Senator Lauterback ..... George Lessey

First real standout of the season is "State of the Union," by Howard Lindsay and Russel Crouse, who wrote the record-run comedy, "Life With Father." There seemingly has never been a better play about politics, nor as funny a comedy-drama on the subject.

Lindsay and Crouse, who also produced the long-run "Arsenic and Old Lace," have imbued "Union" with satirical humor stemming from current events, not from magazine stories as with "Father." "Union" touches on the problems of the nation in no flippant manner. Persons high in the Administration, in Congress and in labor, are named. The play is topical, often vibrant, and the punches thrown at present Washington trends land on the button.

When James Conover, a Republican chieftain, is asked what the difference is between those in his party and the Democrats, he dryly replies: "They are in and we are out." Conover has selected Grant Matthews, plane manufacturer, to be groomed as the Republican candidate for presidency to run against Mr. Truman in 1948. Matthews is to make a trip to cities where his plants are located and make speeches in each.

It is necessary that his wife Mary accompany him to dispel correct reports that Matthews is sweet on Kay Thorndyke, a divorced newspaper publisher. Mary says that for a year or more her relations with Matthews have been purely political but underneath all she loves her man and decides to make the trip with him. Scene in a hotel bedroom, when Mary learns that Kay is nearby, provides one of the funniest of curtains.

Matthews is supposed to have newspaperman Spike McManus as campaign manager, but that lad, even with his keen sense of humor, can't control the embryo candidate who takes a sock at both management and labor and wins the respect of both factions anyhow. He changes his views on reconversion when making an address in Detroit, the reason becoming known to Mary when men and women Republican personalities gather in her New York duplex apartment for dinner and to consider campaign plans.

That third-act scene builds steadily. Mary is burning and breaks her promise not to take any cocktails. She tosses off plenty, inspiring many biting comments during the dinner, cracks she doesn't remember making until sobered up. Then comes Mary's payoff declaration as Matthews and others are about to depart for further huddling. Matron says, in effect, she is sickened at talk on how to win the Polish, Italian and other foreign-origin groups: "You are thinking only of how to get votes instead of the next generation, whose welfare can only be ensured by international amity." That brings "Union" up to the minute as to the nation's muddled foreign affairs, jurisdictional strikes and other puzzles of national concern.

Ralph Bellamy as Matthews and Ruth Hussey as his mate are costarred and surely play up to that rating. Miss Hussey's Mary is always a splendid performance. Not her fault that she has the play's one corny line, "I'd rather be tight than president." That could go out, and about 10 minutes of script deletions wouldn't harm. Miss Hussey's stew bit is a delight. Bellamy's performance indicates him to be a perfect choice. When he takes off his stuffed-shirt attitude at Mary's suggestion, he's a likeable guy right up to the finale.

Many of the laugh lines come from Myron McCormick, as the newspaperman, Spike McManus; he's an actor who knows timing. That goes for Minor Watson, who as politician Conover gives as suave a characterization as the authors could wish. Kay Johnson stands out, too, as the other woman. Maidel Turner is a highly amusing a.k. Democratic, cocktail-consuming wife of a Republican jurist of New Orleans. G. Albert Smith doing alright, too, as that cracker-dialect politician.

Bretaigne Windust, director of "Father," again scores with his handling of a crack troupe, while Raymond Sovey's settings look like expensive, authentic interiors. *Ibee.*

Skydrift

Rita Hassan production of drama in three acts by Harry Kleiner. Staged by Roy Hargrave; sets and costumes by Motley. Opened at Belasco, N. Y., Nov. 13, '45; $1.50 top ($6 opening night).

Private Paul Rennard ..... Paul Crabtree
Corporal Kenneth Brody ..... Elliott Sullivan
Private Fitzroy Donovan ..... Arthur Keegan
Private Mario Bucelli ..... Zachary A. Charles
Private Edward Freiling ..... William Chambers
Co-Pilot ..... Sid Marloff
Private Nickie Bucelli ..... Carl Specht
Crew Chief ..... Bill Wallach
Sergeant Robert A. Kane ..... Alfred Ryder
Frances ..... Olive Deering
Danny ..... Marty Miller
Mrs. Bucelli ..... Lili Valenty
Mr. Bucelli ..... Wolfe Barzell
Angelina ..... Rosita Costa
Andra ..... Elisbeth Hofmann

"Skydrift" is much too confusing to make an impression on Broadway. Noisy and harrowing, it adds a hectic tempo that makes the confusion twice confounded. It can't last.

As near as can be made out, the play concerns a septet of paratroopers, killed in a transport plane over the Pacific, who decide to return to their various homes for a last word with their loved ones. A young husband tells his bride of a week that she should seek another man. A former big-league player tells his son to keep "pitching." Two brothers tell their mother to devote her thoughts exclusively to the living. A disillusioned lover tells off the girl who couldn't wait for him. So far, so good.

But the playwright interjects into these homely, if hardly original, philosophies a confusing welter of ideas about pacifism, politics, poesy and love, so that the audience is never quite sure where it is. The dialog, often overwritten, is as often maudlin or phoney. The play's whole tempo is much too high-pitched. There is constant shouting and screaming, especially in the plane. Paratroopers on a dangerous mission are more likely to be quiet, tensed.

Roy Hargrave has directed with apparent care, so that the first-act scene in the plane is persuasive and technically very interesting. The sets, by Motley, are noteworthy, the realistic plane scenes being in striking contrast to the impressionistic flashbacks of the later scenes. The acting is average to good, with Olive Deering as a young wife, and Alfred Ryder as the disillusioned sergeant, in poignant characterizations.

Bron.

(Closed Sat. (17) after seven performances.)

Prep Railway Suit In 'Brides' Crash

Suit against the Rock Island railroad for destruction of the "School For Brides" production, caused by a wreck near Louisville recently is being prepared. Separate individual actions will be filed by several actors who were injured, with Equity counsel probably representing them. Equity has been asked to fix some measure of compensation to the company for loss of time due to the accident.

Understood that Frank McCoy, who presented the split-week troupe, will be required to pay one week's salary, or one-half the usual minimum, in lieu of no notice.

Sound Experts Test Chi. O. H. Complaints

Chicago, Nov. 20.

Chi's Civic Opera House, which 10 years ago was recognized as having acoustics among the world's finest, is now getting a complete going-over by sound engineers, who claim the theatre's amplification system is just as good as it ever was, despite complaints about "dead spots" from customers and critics.

Trouble lies, according to the engineers, not in the house itself (a 3,642-seater), but in the customers, whose ears have long since lost their sensitivity because of blastings from movie sound tracks and their home radios.

Shows in Rehearsal

"Dream Girl"—Playwrights Company.

"St. Lazare's Pharmacy" — Eddie Dowling and Louis J. Singer.

"Would-Be Gentleman" — Michael Todd.

"Pygmalion"—Theatre, Inc., Beatrice Straight, Richard Aldrich.

"The Lute Song"—Michael Myerberg.

"Of All People"—Monte Proser and Walter Batchelor.

"Hamlet"—Michael Todd.

"Pick-up Girl"—Harry Baker.

"Nellie Bly" — Eddie Cantor and Nat Karson.

"A Joy Forever"—Blevins Davis and Archie Thompson.

"Murder Without Crime" (revival) —Theodore Ruskin.

'Red Mill' Shifting to the 46th St. In Royalty Deal With Shuberts

Deal has been made whereby "The Red Mill" will switch Dec. 24 from the Ziegfeld, N. Y., where it is playing to capacity, to the 46th Street, which has "Dark Of The Moon," a drama. Latter house is owned by the City Investing Co. but operated currently by the Shuberts, who control "Moon." Engagement of show was prolonged to prevent the owners from getting possession, there being a stipulation in the lease that the Shuberts could retain control so long as the attraction lasts. "Moon" ends its forced Broadway stay on Dec. 15.

Coast-made revival of "Red Mill" is being presented by Paula Stone and Hunt Stromberg, Jr. They will pay the Shuberts a weekly royalty, either a flat sum or percentage of the gross, during the stay of "Mill" in the 46th Street. Louis Lotito, managing director for City, formerly on the staff of the late C. B. Dillingham, knows Fred Stone's family well and readily agreed to book in the musical, but City will have full possession of the theatre, with no strings held by the Shuberts whatsoever.

Had the deal not been consummated "Mill" would have been forced to the road, there being no other available theatre with capacity enough for a musical. Recalled that "Rosalinda" got tossed around when there was a similar booking jam, being forced to the road. "Mill" was booked for a limited eight-week engagement, which has been extended two weeks, but the Ziegfeld will get "Show Boat," which will occupy the theatre from Dec. 24 onward, premiere being set for Jan. 5. "Show Boat" starts rehearsals next Monday (26).

Abrupt closing of "The Girl from Nantucket" at the Adelphi last Saturday (17) made that house available, but "Polonaise" is slated to move there from the Alvin, which booked in "Billion Dollar Baby."

PLENTY CHANGES IN 'SPRING IN BRAZIL'

Pittsburgh, Nov. 20.

Changes still coming thick and fast in the Milton Berle show, "Spring in Brazil," playing second and last week of an engagement here at Nixon. With return of Phil Rapp, who wrote the book, to the Coast, Monte Proser, producing musical in association with the Shuberts, is taking over the general staging. Rapp, in addition to making libretto changes, had been directing, too, since John Murray Anderson stepped out. New dance director, Al White, also went in here. Numbers were put on originally by Esther Junger.

Cast also undergoing revisions. Rose Marie is pulling out at end of run here, and Mary Healy goes in. Latter has been rehearsing here for last 10 days and will probably step into cast around Friday. Diosa Costello is another set for the cast. She's getting the Bernice Parks role. Miss Parks quit in Philadelphia and Betty Riley has been temporarily filling part since then. Miss Costello, however, won't pick up "Spring" until Washington. Betty Anne Nyman joined show here this week for specialty dance numbers. Christine Ayres is another to depart the show. A major change has been the insertion of an entire new first-act score by the composers, Robert Wright and Chet Forrest.

'Apley' Stagehand Hurt In Backstage Mishap

One of the strangest backstage accidents occurred at the Lyceum, N. Y., Saturday (17) night when James Burden, an extra stagehand, was gravely injured.

Crew was dismantling the "Late George Apley" settings for shipment to Washington, first stand on the show's tour. Burden held onto a heavy set piece which was lifted by counterweights and carried him to the flies.

All men present quickly grasped the stage carpet and held it like a life net, yelling to Burden to let go of the precarious grip. It was a 50-foot drop, the improvised net only partially breaking the fall, as the weight of his body split the carpet at the seams. Burden hit the stage with such force that his pelvis was factured. He was removed to the West Side hospital.

Wash. Canteen Due To Close on New Year's

American Theatre Wing's Stage Door Canteen in Washington will finale New Year's day. Only other Wing canteen that will continue after that date will be that in San Francisco, which will remain open until most of the GIs are back from the western Pacific. Washington canteen's quarters are in the former Belasco theatre there, where some 4,000 supporters have participated in its maintenance. Plans to fete them are being made by the Wing.

With the Canteen's closing, there is a possibility that the theatre will be remodeled and used for road attractions.

300G 'NANTUCKET' MAKES IT TOP FLOP

Sudden closing of "The Girl from Nantucket" at the Adelphi, N. Y., Saturday (17), after playing a week and a half, was not unexpected after bad notices. Various reports had the show costing as much as $300,000, but those who saw it couldn't figure out how the fortune was expended. If the red is correct, it's the top flop of the season. In addition to the production nut, "Nantucket" went into heavy losses during the tryout.

Henry Adrian is the presenter of record, and nine backers are mentioned.

Mrs. Nellie Fisher, who went for plenty when Adrian put on "Victory Belles" a couple of season's back, is not named among the angels, but she is said to have loaned Adrian $25,000 for "Nantucket." Reported that he sought as much more from her to get the show into town, with Mrs. Fisher refusing.

Originally capitalized for $204,000, the principal investors named are Leo La Fontaine, $75,000; John A. Forlong, $42,500; Joseph J. Gibson, $30,000. Others put in coin of lesser amounts down to $2,000.

Melvyn Douglas in N.Y. To Do GI B'way Musical

Major Melvyn Douglas, now on terminal leave from the Army, arrived in N. Y. from the Coast Monday (19) to handle several business matters, chief one being contemplated production of a GI-produced, acted and sponsored musical show, "Take It From Here," for Broadway. Douglas, who will act as producer and direct the book, plans staying east three or four months, arranging production details.

Actor's purpose in initiating the venture was a promise made to GIs of his entertainment unit in Burma to do a Broadway show for GIs, as well as his desire to bring vets and civilians closer together. He plans opening offices shortly and interviewing talent, with formal announcement to be made shortly. No actors or writers have been signed yet, although much discussion has gone on. Harold J. Rome, recently out of Army, was known to have been in on early discussions, but has pulled out of the venture, and is now seeking a producer for his own material, a revue snow titled "Call Me, Mister." Fred Stover, ex-Army sgt., who'll do sets for Maurice Evans' forthcoming "Hamlet," will do sets for the Douglas production.

ATAM'S 15G at Bazaar

The "bizarre bazaar" held recently at the Henry Hudson hotel (N. Y.) by the Assn. of Theatrical Agents and Managers was so successful financially that the special 1% assessment to members was immediately cancelled. Gross was around $20,000 and the net will exceed $15,000, latter figure being the objective of ATAM's welfare fund. Proceeds came from advertising in a souvenir program, format of which was virtually a replica of that annually issued by the Treasurers Club.

Flock of players in Broadway shows appeared, some entertaining while others conducted auctions of sundry articles, ballroom floor being ringed with booths.

Proud Angel

A New York merchant with dough in a current musical hit is a backer for the first time. He can't quite get over it. Pays more attention to his show than his biz, and is always showing notices on show to anyone he meets. "Do you always carry these clips with you?" he was asked.

"Sure," said the angel. "I keep a full set in every suit."

Equity Members Get Extensive Report on Fay

Equity distributed to its membership last week a four-page folder containing the facts on the Frank Fay case, it being a special report by order of the council. Around 5,500 copies were sent out instead of awaiting publication in Equity's monthly mag.

Fay wanted five fellow members investigated for attending an anti-fascist meeting at Madison Square Garden, Sept. 24, when some remarks by Prof. Harold J. Laski against Catholic policy in Spain were piped into the Garden by radio from London. Having left the Garden before the speech was made, the accused were absolved by the council and their charges against Fay resulted in his being censured.

Fay intends appearing at Equity's general meeting next month to try and have the resolution of censure recalled. What may have an important bearing on the matter is the coming marriage of Margo, one of those accused (who appeared in "A Bell for Adano," recently closed), to Eddie Albert. Ceremony will be held in the rectory of St. Patrick's cathedral. Margo had disavowed any intention of attending any session critical of any religion, and so did Luba Malina ("Marinka"), Sono Osato ("On the Town"), Jean Darling ("Carousel") and David Brooks ("Bloomer Girl"), the others put on the pan by Fay.

Around Equity, those who have been berated by letter writers on the situation blame the N. Y. Journal - American with having steamed up the Fay episode. Letters of a favorable nature have also been received, latest missives being signatured by persons identifying themselves as Catholics not in favor of Fay's stand.

Conclusion of the special report reads: "The council found that the five members bringing the charges against Mr. Fay had been injured professionally by his statements. The charges were sustained and Mr. Fay was censured. The Council admires any man who courageously opposes what he considers to be an attack upon his faith. The Council did not censure Mr. Fay for any defense of his faith. The censure was given because of the professional harm done to five innocent members who in no way participated in any attack on anyone's faith or religion. The final vote on this question was 17 to 2, with one member not voting.

"The Council acknowledges with gratitude, the tact, wisdom and justice which our president, Bert Lytell, and our executive secretary, Paul Dullzell, conducted this hearing and regrets that any unfair criticism has been levelled against them.

"The council believes that the hearing was conducted in complete accord with the association's constitution and by-laws and within the limits prescribed by them.

"Both the Actors' Equity Assn. and its entire membership have been widely and seriously damaged and bitterness engendered by misrepresentation of the facts which have been presented here. It is to allay that bitterness and to correct these misrepresentations that the council has ordered this presentation to the membership in the hope that time and knowledge of the truth will heal the breach that has been made.

"These are facts and only facts..."

Dancer's Reefer Rap

Pittsburgh, Nov. 20.

Albert Bledger, Negro dancer with "Spring in Brazil," was one of four persons arrested here early Sunday morning when police raided a Hill district house and seized a quantity of marihuana.

Bledger was turned over to Narcotic Inspector William T. Duffy after a morals court hearing before Magistrate William H. McDiarmid.

'Union' Becomes 1st B'way Play to Get 100% Raves; Needs 17G, Will Do 25G

By JACK PULASKI

Howard Lindsay and Russel Crouse's "State of The Union," which Leland Hayward presented at the Hudson, N. Y., last Wednesday (14), is the first play this season to be accorded a 100% favorable press in the Manhattan dailies. Nearest to that score of thumbsup is "Deep Are the Roots," selling out at the Fulton, and "Are You With It?", Century, latter drawing plaudits from second stringers. "The Rugged Path," Plymouth, and "Therese," Biltmore, both got adverse or doubtful notices but the former is capacity and the latter is doing very well; "Polonaise," Alvin, and "Marinka," also with adverse notices, are both registering an operating profit. That about gives the score of the new money shows of 1945-46 so far.

It was planned to put "Union" in a larger-capacity theatre because it's expensive to operate, but the newest clicker appears to be a cinch money-maker. "Union" needs $17,000 to break even, but the capacity-plus pace right from the start indicates a weekly pace of around $25,000. Nightly top is $4.80, the usual scale for musicals, and the same ticket price applies to "Path," figured to get slightly more than "Union" weekly. There are 32 theatre parties scheduled for "Union," so that the ticket situation for the average playgoer will be tight for the first two months or so.

Among the principal investors in "Union," in addition to Hayward, are Lindsay, Crouse, Elliott Nugent, Howard and Joseph Cullman. All are also part owners of the Hudson, operated by L & C. Understood that all the angels in on "Arsenic and Old Lace" are also investors in the new show, it being stated that there are 50 backers. Lindsay and Crouse also produced "Arsenic." As it treats of American current events, it will be necessary to revise "Union" frequently to keep it up to date, and it is likely that one or more road companies will be formed.

Further attention to tryout reaction compared to Broadway reception has been indicated by two other recent shows. Both "The Secret Room," Royale, and "The Rich Full Life," Golden, were liked out of town, "Room" especially being rated a sure thing for Broadway. It closes this week, "Strange Fruit" following next week. Both drew mostly unfavorable N. Y. notices, but although "Life" did moderate business the first full week, its chances are in doubt.

"Day Before Spring" is the first musical this season with a $6 top, one reason being the limited capacity of the National, where it opens tomorrow (22). "With It," in the big Century, is $4.80, but tilts to $6 Fridays and Saturdays.

Shubert Shows Quit Cincy Spot Over Rental

Cincinnati, Nov. 20.

Big shows booked for Cincy this season by the Shuberts will occupy the 2,200-seat Emery instead of the 2,500-seat Taft, both indie auditoriums, it's revealed by Leo McDonald, new local rep for the Shuberts. The change, he said, was made because his New York office refused to meet the 100% increased rentals asked for the Taft by Anton Scibilia, vet showman, and his associates, who took over the theatre Nov. 1 on a 10-year lease from the Masonic Temple Co.

The upped price tag is $300 per night and $150 for matinee, plus extras, including electricity charges, or play on a percentage basis for hit shows.

Al Borde, producer, is interested in the Scibilia venture along with an unannounced "wealthy man in show biz." Incorporated in this state as The Taft Theatre Co., with a $15,000 capital listing, Scibilia is prez, sec.-treas. and managing director, with J. H. Deatley, R. T. Tobin and Louise Saxton as incorporators.

ALL FAITHS COMBINE IN 'CLEAN' SHOW DRIVE

Minneapolis, Nov. 20.

Comprising representatives of Catholic, Protestant and Jewish organizations, a permanent city-wide committee was organized at a meeting held at the Minneapolis Catholic Youth Center here. Plans were formulated for a city ordinance to prohibit showing here of "filthy" plays and movies. Among those present at the meeting was Police Chief Ed Ryan.

Helen M. Lynch, secretary of the Archdiocesan Legion of Decency, who is taking the lead in the present move, declared that present Minneapolis ordinances are ineffective when it comes to objectionable plays and movies. "This was demonstrated," she said, "when 'Maid in the Ozarks' was offered at the Alvin theatre recently."

Miss Lynch, who was instrumental in getting the local mayor to prohibit the stage offering, "DuBarry Was a Lady," a few years ago, insists the present "clean entertainment crusade" is not "directed against any one theatre" and that "clean plays and movies actually would bring theatres more business."

Lillian Smith in Defi On Philly 'Fruit' Cuts

Philadelphia, Nov. 20.

As of this afternoon (20), Lillian Smith, author of "Strange Fruit," current at the Forrest, has defied the Board of Theatre Control and the Mayor's office, and won't delete certain lines in her play which the Board has ordered out.

Tempest started Sunday (18) when Rev. Dr. Melvin M. Forney, head of the Lord's Day Alliance, blasted Miss Smith's play (dramatized from her best-selling novel), as "reaching a new low in the theatre . . . attacking the Christian church...and should be driven out of town." Rev. Forney demanded that Mayor Samuels close the play. His objection was to certain lines in a scene where a minister counseled a white man, who had gotten a Negro girl with child, to offer her money to marry a Negro lad.

Yesterday, Monday (19), Henry Starr Richardson, control board head, ordered objectionable lines deleted, and assumed that they were out for last night's performance. Miss Smith had a conference yesterday with Mayor Samuel's secretary, Samuel W. Rosenberg, who said after the conference that the play would go on with revisions. Presumably, though, the lines have not come out, as Miss Smith reiterated this afternoon that play would go on as is.

Next step is up to the control board, backed by the city.

Nab 7G From Cleve. Safe

Cleveland, Nov. 20.

Safe-crackers broke into legit Hanna Sunday (18), smashed door off office safe and escaped with $7,000.

'VOICE TURTLE' CLICKO IN AUSTRALIAN DEBUT

Melbourne, Nov. 12.

"The Voice of the Turtle," John van Druten's play, which opened at the Comedy here, Sept. 8, with an American cast, has been in the hit class since its premiere. Show will run well into the new year, with "Dear Ruth" booked to follow.

"Turtle" cast, with Ann Lincoln as Sally, Gladys Criswold as Olive, and Everett Ball as Bill, signed for 16 weeks, with option for 16 more, and are likely to go on tour through Australia and New Zealand, when "Voice" moves out for "Ruth."

Mgrs., Scenic Artists In Pay Compromise

Managers and scenic painters have compromised on a new arrangement of working hours and pay.

Artists asked for a six-hour day at the present $20-per-diem rate, with double-time thereafter. Managers huddled with the union and it was agreed to establish a seven-hour day, pay to be $21. It is up to the board of the League of New York Theatres to accept the new schedule.

On a seven-hour basis the pay increase is 20%, but if the artists work an extra hour at double-time it would represent a 35% boost over the present scale. Artists' original demand would have meant a 66% tilt.

Plays Out of Town

Billion Dollar Baby

New Haven, Nov. 15.

Paul Feigay and Oliver Smith production of musical comedy in two acts, 21 scenes. Features Mitzi Green, Joan McCracken. Book and lyrics by Betty Comden and Adolph Green; music, Morton Gould; musical numbers and choreography, Jerome Robbins; settings, Oliver Smith; costumes, Irene Sharaff; orchestrations, Morton Gould; musical director, Max Goberman; additional orchestrations, Philip J. Lang and Allan Small; production directed by George Abbott. Opened at Shubert theatre, New Haven, Nov. 15, '45; $4.20 top.

Ma Jones....Emily Ross
Pa Jones....William David
Esme....Shirley Van
Janet....Maria Harriton
1st Neighbor....Edward Hodge
2nd Neighbor....Howard Lenters
3rd Neighbor....Douglas Deane
Champ Watson....Danny Daniels
Reporter....Allen Gilbert
Photographer....Anthony Reed
Maribelle....Joan McCracken
Gawky Girl....Helen Gallagher
Mother....Beverly Hosier
Miss Texas....Althea Elder
M.C....Richard Sanford
Georgia Motley....Mitzi Green
Violin Player....Tony Gardell
Jerry Bonanza....Don De Leo
Dapper Welch....David Burns
Rocky Harton....William Tabbert
Cigarette Girl....Jeri Archer
Waiter....David Thomas
M. M. Montague....Robert Chisholm
Marathon M.C....Allan Gilbert
1st Chorus Girl....Joan Mann
Comic....Douglas Deane
2nd Chorus Girl....Lorraine Todd
3rd Chorus Girl....Virginia Gorski
4th Chorus Girl....Virginia Poe
Danny....Tony Gardell
J. C. Creasy....Horace Cooper
Art Leffenbush....Edward Hodge
Rodney Gender....Richard Sanford
Watchman....Robert Edwin
Rocky (who dances)....James Mitchell
Policeman....Howard Lenters
Dancers, 17; singers, 17

"Billion Dollar Baby" premiered here with more ciphers on its program than in its title. Show is slated for a late-December Broadway debut. On the basis of its preem, first reaction is to state that a more pertinent admonition than the usual "Do not open until Christmas" would be, "Do not open, period."

Local break-in indicated that birth of "Baby" was premature. It's going to take a full staff of specialists to pull it through. Various elements, such as the terps department, do pulmotor duty in trying to inject life but their attempts are not enough. Preem had more humps and dips than a roller-coaster, minus the exhilaration of that contraption.

Book is a hodge-podge of beauty contests, dance marathons and speakeasies, ending up with the '29 market crash. It's a tawdry background, with the show's heroine emerging as a gold-digging opportunist who leaves an unpleasant taste. Only semblance of a likeable character in the whole troupe is a Texas Guinan-type nite spot hostess. Book is badly lacking in comedy.

Story opens with Maribelle Jones, as Miss New York, licked in the finals of the Atlantic City beaut contest. Girl is admired by Champ Watson, so-called for winning cracker-munching and other nutty contests prevalent in those days, but she feels her life is cut out for something classier than the champ's camp, so she heads for Broadway. Picked up on the Staten Island ferry by a bootlegger, she engineers a knockdown to a speak manager, Dapper Welch, who sets her up in his apartment and gets her into the "Jollities."

She falls for his lieutenant, Rocky Harton, who bumps off his boss in a running gunfight during a stage performance. The crackshot henchman disappears after a supposed drilling by Dapper's friends. Rocky shows up later at Palm Beach, but Maribelle turns him in to the gendarmes so she can marry a billionaire stuffed shirt. This she does as a final curtain market crash wipes him out, leaving her holding the bag.

Mitzi Green, with first featured billing, gets a better break on the playbill than she does in the script. Playing the nite spot hostess, much of her material is weary copy. Only when she virtually sheds the role does she approximate her acknowledged talent, this in a number titled "Havin' a Time."

Joan McCracken plays Maribelle, an unsympathetic role. Her only opportunity to shine comes in a second-act ballet in which she imagines a possible life with gangster Rocky. Vocally, Miss McCracken is not sturdy enough to carry her score assignment. Her forte, dancing, can stand plenty building in regard to added numbers.

Robert Chisholm, offering one of the cast's more acceptable voices, does okay as the bloated bondholder; David Burns is efficiently raucous as Dapper, getting the major share of the script's few laughs; William Tabbert makes a plausible Rocky, also fair enough on vocals; Danny Daniels and Shirley Van provide temporary hypo with good hoofing, former turning in a novelty drum-taps combo; James Mitchell partners competently in the McCracken ballet.

Score impresses more for orchestral than vocal popularity. Tunes are pegged as essentials to story progress rather than entities in themselves. In this respect they lose some of their high calibre by being tied in with inconsequential action. It's something like wearing a tux to a clambake. What vocal possibilities there are among the ditties get only fair singing support. Among melodies which may well be popularized via bands, if not vocally, are "Speaking of Pals," "Back and Forth," "There I'd Be," "Faithless," "Broadway Blossom" and "Bad Timing." "A Lovely Girl" and "I'm Sure of Your Love" offer singing promise. Anticipated sparkling lyrics materialize only partially.

Dance standouts are a charleston routine, bright spot of stanza one; the imaginative ballet, and the Daniels-Van teamwork. Terping on the whole is a major asset.

Production has not stinted on cash outlay. Settings run to the lush in several instances, various curtains being particularly attractive. Costumes mirror their gaudy period colorfully and richly. *Bone.*

Brighten the Corner

Princeton, N. J., Nov. 16.

Jean Dalrymple production of comedy in three acts by John Cecil Holm. Stars Charles Butterworth; features Lenore Lonergan and Phyllis Avery. Staged by Arthur O'Connell; setting by Willis Knighton, lighting by William Richardson. At McCarter theatre, Princeton, N. J., Nov. 16, '45; $3 top.

Opal Harris....Gee Gee James
Jeri Carson....Phyllis Avery
Neil Carson....George Petrie
Bell Stevens....Lenore Lonergan
Jeffrey Q. Talbot....Charles Butterworth
Townsend Marshall....Gene Blakely
Delivery Boy....Paul Stanley
Officer Robertson....Robert Simon

John Cecil Holm some seasons back wrote the vastly amusing smasheroo, "Three Men on a Horse." In "Brighten the Corner" he has, by careful count, one man on a horse, but the ol' gray mare just ain't what she used to be! Holm might wisely invite the gent to dismount and scurry to the stable for a hypo loaded with galloping juice. For the piece in its present form can take plenty of what the play-doctor orders to make the mare go.

Pace, more comedy lines, tightening of the lapses and careful attention to implausibilities is what this new comedy needs most. On the credit side it has many hearty laughs from the midriff sector, amusing complications, a smartly done set and droll Charles Butterworth, happily back from the cinema hinterlands. It's a handpicked role for Butterworth but he just isn't given enough socko material to be at his best. Princetonians accepted it heartily, but as a native whispered: "80% of Princeton laughs easily, even when cold sober."

What "Corner" needs is a speed-up of the opening scenes, which are rather weakly played; the minor players must project their voices and watch their diction; clarifying and buildup is necessary of the identity of the disturbed neighbor who provides the final curtain's punch line, and there must be some plausible reason why everyone in the neighborhood—including the corner cop—can bound into the apartment without as much as a two-knuckle knock, while the distraught wife of the household ceremoniously rings the bell and meekly waits to be invited in.

Here's the story. Rich Uncle Jeffrey comes to town, pockets bulging with loose-leafed check books. The husband, his nephew, is home but his wife, who earlier stomped out in a huff, isn't. Her shapely and quick-with-the-uptake girl friend is, you may be sure, and, purely in the interest of cash on the line for everybody, passed off as the wife. Her Navy officer friend doesn't like it, threatens atomic reprisals. Uncle Jeffrey decides to stay for the night, and with suspicious wives, husbands, boyfriends and police officers making a Lincoln highway of the uncle's sleeping quarters, everything starts popping.

Butterworth definitely carries the play, with Lenore Lonergan, as the assumed wife, garnering much merriment with her drolleries. There are worthy assists by Robert Simon as Officer Robertson, Gee Gee James as the maid Opal, George Petrie as Neal Carson, and Gene Blakely as Townsend Marshall. Willis Knighton's set is in excellent taste but a softened lighting at the apartment entrance would help.

In sum, though on the frothy side and lacking substance, it has the framework of success but needing play carpenters to stuff up the cracks to keep out the critical winds that sweep down Broadway aisles now that winter is approaching. Screen possibilities depend upon what kind of nor'eastern tilt the Eric Johnson eyebrows are giving to marital mixups this season. It could be toned down to appease even the most sanctimonious Johnny-Be-Goods. *Kane.*

The Ex-Service Show

Montreal, Nov. 14.

Hughie Green and Bob Tufts production of musical revue in two acts, written and directed by same. Opened His Majesty's theatre, Nov. 14, '45; $2.35 top.

The attempt of a group of ex-servicemen and women to rehabilitate themselves into show biz has far to go to attain professional polish, but it still shows enough on the ball to make top rate entertainment. Actually more of a variety show than a musical revue, the production has garnered a bunch of youthfully exuberant people who want to make show business their livelihood. How far they will succeed that way it is hard to tell. But they will certainly have to perk up their stuff if they really ever want to hit the coin pasture.

Green m.c.'s the whole thing and after a while there is a feeling that there is a bit too much of Green. The comedy could certainly be spread around for better results. Green is a polished performer, handling everything on the nitery m.c. style. Of course, he has been a pro for a considerable number of years. Norman Wilkes gets laughs aplenty with his "Hellzapoppin" type gags, but this whole business has the familiar ring of having been copied.

The music is all good—and why shouldn't it be? It's all standard pops. Daphne Carroll makes a charming singer, as does Violet Graham in some of the hotter stuff. Ralph Montana registers big in his cowboy outfit and songs.

D'Arcy Shea seems to have a real talent for comedy but his chief contribution is fiddling gypsy classics. Bob Tufts is another comedian who does well with fair material. Wayne and Marylin make a smooth terp team with all standard routines. *Laza.*

The French Touch

Wilmington, Del., Nov. 15.

Herbert H. Harris production of comedy in three acts by Joseph Fields and Jerome Chodorov. Features Brian Aherne and Arlene Francis. Directed by Rene Clair. Setting and lighting by George Jenkins. At Playhouse, Wilmington, Del., Nov. 15, 16, and 17, '45; $2.40 top.

Patard....John Regan
Roublard....Brian Aherne
Giselle Roublard....Jacqueline Dalya
Schwartz....William Malten
Felix von Brenner....John Wengraf
Jacqueline Cartier....Arlene Francis
Boucot....Ralph Simone
Henri....Jerome Thor
Georgette....Louise Kelly
Nanette....Mary Cooper
Toto....Richard Bengali
Marcel....John Graham
Robert....Stewart Stern
Madeleine....Sara Strengell
Odette Renaux....Madeleine Le Beau
Reiner....Dave Hyatt

On the credit side of "The French Touch" are sparkling lines, a fragile but humorous plot and an A-1 cast. On the debit side are a flat ending and repetitious situations. It's doubtful boxoffice at this stage.

The scene is laid in Paris during the Nazi occupation. Roublard, a playwright-actor with more than the usual ham in his makeup, refuses to collaborate. He closes his theatre and lives in one of the boxes with

(Continued on page 63)

Play Abroad

Jacobowsky and the Colonel

Buenos Aires, Oct. 17.

Narciso Ibanez Menta production of Franz Werfel's play, translated by Ramiro D. Azpeitin. At El Nacional, Buenos Aires, Oct. 16, '45.

S. L. Jacobowsky....Eloy Alvarez
The Colonel....Santiago Gomez Cou
Marianne....Silvana Roth
Solomon....Saul Jarlin
Gestapo Official....Enrique Chaico

This translation has been presented at a most opportune time to show the similarity between life under a Nazi occupation and that under Argentina's military dictatorship. When the Gestapo bursts onto the stage brandishing tommyguns, Argentinos see an exact replica of their own Federal police.

Actor-producer Ibanez Menta, who was also responsible for the excellent productions of "My Dear Children" and "Native Son," is a clever showman, and although this one is not up to the standard of his previous efforts, it is still very creditable. Ibanez Menta has a talent for adapting pic and radio techniques to the stage, gaining an effect of intense realism which is new to local audiences. Thus, in this show, the six scenes are interspersed with projection of newsreel shots of the Nazi occupation of France (for which credit is acknowledged to the U. S. and British Embassies and RKO Pictures). This allows for scene-shifting in which the Nacional's small revolving stage proves useful, but the effect is somewhat dragging, and local audiences obviously miss the customary intervals so dear to their coffee-imbibing throats.

As the Polish colonel, Santiago Gomez Cou has a part made to order for his flamboyant type of histrionic ability; the guy dearly loves to pose and he overplays to the limit. Jacobowsky, played by Eloy Alvarez, who is now more conditioned to movie than stage technique, is competently, but not brilliantly dealt with. Silvana Roth is decorative as Marianne, but that's as far as her importance to the production is concerned. The star player, however, is a complete newcomer, Enrique Chaico, who plays a Gestapo official with brilliant and sinister reality.

Buenos Aires showbiz is suffering from an all-time boxoffice low this month (October) as a result of the political unrest, but because of its topicality this production should enjoy a favorable run, even taking into account the imminence of the hot weather season.

CENTRAL CITY FESTIVAL TO RESUME NEXT YEAR

Denver, Nov. 20.

Central City's historic 68-year-old opera house will reopen next summer following a shutdown of four years necessitated by the war. The old building, with its four-foot stone walls and the old kitchen chairs exactly like the original, will be opened for a three-week festival season, with the production, likely to be an opera, not yet selected.

During the four years the opera house has been closed the property has been kept in repair. The opera house association also owns the old Teller House, a four-story hotel without an elevator, and other properties in order to insure the smooth running of the festival each year. A nightclub for three nights a week is operated in the hotel during the festival.

Frank H. Ricketson, Jr., president of Fox Intermountain Theatres, is president of the Central City Opera House Assn.

N.Y. Merchant Seamen's Canteen Folds Nov. 29

American Theatre Wing will close the Merchant Seamen's canteen Nov. 29 after entertaining nearly 2,000,000 merchantmen. The spot opened Jan. 4, 1943, nearly a year after the recently closed Stage Door Canteen.

During its career, the canteen was cited by Adm. Emory S. Land, head of the Maritime Service, and was given letters of thanks and commendation by Mrs. Eleanor Roosevelt and Queen Elizabeth of England. Farewell week will start off with a Thanksgiving turkey dinner and will include special farewell programs until the final exit.

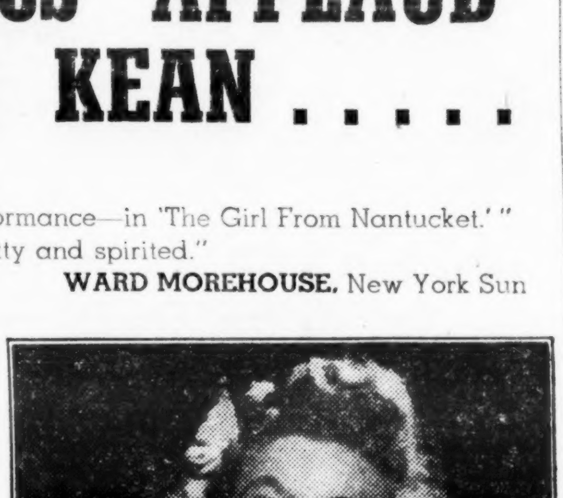
3d Co. of 'Turtle' For Boston, Philly

A third company of "The Voice of the Turtle" is due into rehearsal shortly. It will split a tentative 40-week season between Boston and Philadelphia, after opening in Hartford, Dec. 21. Original "Turtle" is doing virtual capacity at the Morosco, N. Y., in its third season; the Chicago (Selwyn) company is in its second year.

Harvey Stephens and Louisa Horton have been cast for the third three-person "Turtle." Miss Horton is currently in Chicago, temporarily replacing K. T. Stevens, who withdrew for an operation.

CRITICS APPLAUD JANE KEAN . . . . .

RECOMMENDED—
"JANE KEAN'S performance—in 'The Girl From Nantucket.' "
"JANE KEAN is pretty and spirited."
WARD MOREHOUSE, New York Sun



"MISS KEAN has looks, personality and can put over a song."
KRONENBERGER, PM, New York

"JANE KEAN is altogether the BEST—she is downright vibrant."
HOWARD BARNES, New York Herald Tribune

"JANE KEAN is a blonde beaut—with her grace, her aplomb and general conduct."
KAHN, "Variety"

"JANE KEAN, a slick chick—a bright blonde sight for sore eyes—and her expert trouping."
IRVING HOFFMAN, Hollywood Reporter

EDWARD CLARKE LILLEY personally supervised MISS KEAN'S performance

"The theatre is on the march again. The new season has at last brought a drama which has in it the substance of the stage—good writing, good acting, news value, intelligent production and an idea . . . The star is Spencer Tracy . . . He is splendid, exciting and admirable."
CHAPMAN, Daily News

SPENCER TRACY
in ROBERT E. SHERWOOD'S New Play
The RUGGED PATH
Staged by Captain GARSON KANIN • Settings by JO MIELZINER
Presented by The Playwrights' Company

With complete capacity and standees at all performances, Spencer Tracy last week established a new box-office record at the Plymouth Theatre with a gross of $25,639.

PLYMOUTH THEATRE
236 W. 45 St.
EVENINGS 8:40. MATS WED & SAT. 2:40

SAMUEL FRENCH
SINCE 1830
Play Brokers and Authors' Representatives
25 West 45th Street, New York
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Chi Strong; 'Stude Prince' Exits With Smash 21G, 'Tale' Nice 18G

Chicago, Nov. 20.

Busiest legit week this season teed off with rival openings of "Foolish Notion" and "The Ryan Girl" last night (19), plus "The Desert Song" tonight (20). "Notion," second Theatre Guild-American Theatre Society offering of the season, led in advance sales with terrif $50,000 (including $27,000 in the Guild subscription stash), which means a hefty four-week run.

"Student Prince" closed Sunday (18) with smash $21,000 after a very successful three weeks, and "The Winter's Tale" pulled out Saturday (17) with its best haul to date: $18,000. Other big takes were $17,800, all the house will hold, for "Anna Lucasta"; $25,500 for "Carmen Jones," and $42,000 for "Laffing Room Only."

Estimates for Last week

"Anna Lucasta," Civic (8th week) (900; $3.60). Jammed to the rafters with $17,800.

"Carmen Jones," Erlanger (12th week) (1,400; $4.80). Off a little again ($25,500), but still something to talk about.

"Dear Ruth," Harris (31st week) (1,000; $3.60). A drop (but not in the bucket) to $17,000.

"Laffing Room Only," Shubert (9th week) (2,163; $4.80). Breathing room only would be more to the point: $42,000.

"The Student Prince," Studebaker (3rd week) (1,246; $3.60). His Highness moved out to make way for "Foolish Notion" with a truly sensational $21,000 in final stanza.

"The Two Mrs. Carrolls," Great Northern (7th week) (1,425; $4.20). $18,100 was lowest take yet for the Elisabeth Bergner opus, but nobody was sending up distress rockets.

"The Voice of the Turtle," Selwyn (59th week) (1,000; $3.60). Glowing notices for Louisa Horton, replacing K. T. Stevens temporarily, but gross dipped to $16,500.

"The Winter's Tale," Blackstone (3rd week) (1,360; $3.60). Gave way to "The Ryan Girl" Saturday (17), with very nice $18,000.

'Fruit' Rapped But 18G in Philly

Philadelphia, Nov 20.

Crowds that came in at weekend, jamming Franklin Stadium's 73,000 for the Penn-Army game, were show-hungry and they didn't have much of a choice. Shubert was dark; Forrest had Lillian Smith's "Strange Fruit"; Locust had the war play, "A Sound of Hunting," and Walnut had S. N. Behrman's "Dunnigan's Daughter." Local crix had panned last-named and "Strange Fruit" but had given high praise to "Hunting." However, not one of the trio was quite down the groove for football crowds. Despite this, "Dunnigan's Daughter" rossed a good $16,000 in its second and final week at the Walnut on American Theatre Society subscription, this being one time when subscription nest-egg helped overcome tepid notices.

Reviews of "Strange Fruit" were 3-to-1 adverse, but play about miscegenation, getting play from curious on account of best-selling novel, slammed through for a substantial $18,000 in first of two stanzas at Forrest. With local ministers breaking into print asking its closing, show should do even better in getaway week.

Despite fine notices on opening previous Tuesday, "A Sound of Hunting" lagged last week until final three performances, which were big and lifted Harry Brown war play to $8,000 in last week at Locust.

Plenty of activity this week, with "The French Touch" (Locust), "Brighten the Corner" (Walnut), and "The Passing Show" (Shubert) all opening last night (19). All are tryouts but none preemed locally. First two stay two weeks only, with "Show" possibly lingering longer if biz and reception okay.

Next week's only opening is "Nellie Bly," big Eddie Cantor-Nat Karson musical opening at the Forrest on Thursday (29). That's a preem for this tune show, with William Gaxton and Victor Moore. Two and a half weeks are skedded.

Francis-Pyror NSG $10,000 in Cincy

Cincinnati, Nov. 20.

Bad notices by the burg's three dailies slowed down "Windy Hill," comedy with Kay Francis and Roger Pryor, to a disappointing $10,000 last week in the 1,300-seat Cox at $3 top. Advance sale was $6,500.

House has "The Winter's Tale" the first half of this week at $3.60 top. Then "Hasty Heart" for five night performances and two matinees starting Nov. 27, and solid fare through to mid-January.

Current Road Shows

(*Period Covering Nov. 19-Dec. 1*)

"A Joy Forever"—Erlanger, Buff. (28-1).

"Angel Street"—H. S., Baton Rouge (19); Aud., Jackson (20); Aud., Shreveport (21); Majestic, Ft. Worth (22); Melba, Dallas (23-24); Simmons Aud., Wichita Falls (26); Hardin, Abilene (27); Waco H., Waco (28); Mus. H., Houston (29); Paramount, Austin (30); Texas, San Antonio (1).

"Anna Lucasta"—Civic, Chi. (19-1).

Ballet Russe Highlights — Erie, Schenectady (19); Court Sq., Springfield (20-21); Opera House, Boston (22-24); Aud., Portland (26); Aud., Portsmouth (27); Metro., Prov. (28); Bushnell Aud., Hartford (30-1).

"Billion Dollar Baby"—Shubert, Boston (26-1).

"Blackouts of 1945"—El Capitan, Hollywood (19-1).

Blackstone—Hanna, Cleve. (26-1).

"Blossom Time" — Curran, San Francisco (19-1).

"Brighten the Corner"—Walnut, Philly (19-1).

"Carmen Jones"—Erlanger, Chi. (19-1).

"Dear Ruth"—Harris, Chi. (19-1).

"Dear Ruth" (2d Co.)—Geary, San Francisco (19-1).

"Desert Song"—Civic Op. Hse., Chi (19-1).

"Dream Girl"—Plymouth, Boston (26-1).

"Dunnigan's Daughter" — Ford's Balto. (19-24); Nixon, Pitts. (26-1).

"Foolish Notion"—Studebaker, Chi. (19-1).

"French Touch"—Locust St., Philly (19-1).

"Gift for the Bride"—Park, Youngstown (1).

Gilbert & Sullivan—Hanna, Cleve. (19-24); Parkway, Madison (26-27); Davidson, Milwaukee (29-1).

"Hamlet" — Opera House, Boston (28-1).

"Hasty Heart"—Cass, Det. (19-24); Mem. Aud., L'ville, (26); Cox, Cinn. (27-1).

"Joyous Season"—Plymouth, Bos. (19-24); Bush. Aud., Hartford (26); Ct. Sq., Springfield (27-28); Shubert, New Haven (29-1).

"Laffing Room Only"—Shubert, Chi. (19-1).

"Late George Apley"—Nat'l, Wash. (19-24); Ford's Balto. (26-1).

"Life With Father"—Shubert-Lafayette, Det. (19-1).

"Murder Without Crime"—Lyric, Bridgeport (30-1).

"Nellie Bly" — Forrest, Philly (26-1).

"Of All People"—Town H., Toledo (29-1).

"Oklahoma!" — Colonial, Boston (19-1).

"Pick Up Girl"—Lyric, Allentown (26); Karlton, W'msport (27); War Aud., Trenton (28); Playhouse, Wilmington (29-1).

"Rebecca"—Amer., St. Louis (19-24); Robinson Aud., Little Rock (26); Mun. Aud., Shreveport (27); Mun. Aud., New Orleans (28-29); Lanier Aud., Montgomery (30); Temple, Birmingham (1).

"Ryan Girl"—Blackstone, Chi. (19-1).

"School for Brides"—Copley, Bost. (19-1).

"Soldier's Wife" — RKO Va., Wheeling (27); Acad. Mus., Roanoke (30).

"Spring in Brazil"—Nixon, Pitts. (19-24); Nat'l, Wash. (26-1).

"Strange Fruit"—Forrest, Philly. (19-24).

"Student Prince"—Shrine Mosque, Peoria (19); Orpheum, D'port (20); Iowa, Cedar Rap. (21); Shrine Aud., Des Moines (22); Aud., Hastings (24); Aud. Denver (26-28); Capitol, Salt Lake City (30).

"Suds in Your Eye"—Aud., Pueblo (26); Arcadia, Wichita (27); Mus. Hall, K. City (28-1).

"The Only Girl"—Temple, Tacoma (20); Metro, Seattle (21-26); Capitol, Yakima (27); Wilma, Missoula (29); Marlow, Helena (30); Fax, Butte (1).

"The Mermaids Singing"—Wilbur, Boston (19-24).

"The Passing Show" — Shubert, Philly (19-1).

"The Winter's Tale"—Cox, Cinn. (19-21); Hartman, Columbus (22-24); Cass, Det. (26-1).

"The Would-Be Gentleman"—Wilbur, Bost. (26-1).

"There She Goes"—Shubert, Bos-

(Continued on page 62)

Nothing Foolish About 'Notion' St. L. Biz, 26G

St. Louis, Nov. 20.

Legit biz is still booming in this Missouri metropolis, and Philip Barry's "Foolish Notion," with Tallulah Bankhead, Donald Cook and John Emery in top roles, enjoyed whammo returns in its one-week stand at the American. Play, presented eight times to s.r.o. mobs, with the house scaled to $3.66, wound up its engagement Saturday (17) with approximately $26,200. Posies for the cast and piece were dished out lavishly by crix. Opposish of the "Skating Vanities" also was successfully overcome.

"Rebecca," with lead roles played by Bramwell Fletcher, Ethel Griffies and Pax Walker, opened a one-week stand last night (Monday) to a heavy advance. The 1,700-seat house is scaled to $3.05.

'Joyous' OK 14G, 'Mermaids' 12G In Hub; 'Okla.' 30G

Boston, Nov. 20.

"Joyous Season" at the Plymouth and "Mermaids Singing" at the Wilbur were last week's openers here, the former drawing polite but not enthusiastic notices, complimenting Ethel Barrymore chiefly, the latter taking generally cordial reviews but nothing out of the ordinary.

"Day Before Spring" and "Oklahoma!" remained the top numbers here, the first-named making its final week a nearly SRO affair, and the second at its topmost level in finishing fourth full week. "School for Brides" very good, too, with nice run indicated at the Copley. The Copley, by the way, long hurt by its off-the-rialto spot, is now getting set to cut a new entrance out through building directly behind it (also Shubert-owned) so that its marquee will hang out on Copley square side on Huntington avenue.

Opening this week here are "Billion Dollar Baby," coming into the Shubert tonight (20), and "Ballet Russe Highlights," to the Opera House for four performances Thursday night.

Estimates for Last Week

"Day Before Spring," Shubert (1,500; $4.20)—Remained sock attraction on third and final week with near-sellout scale doing about estimated $31,000. "Billion Dollar Baby" here tonight.

"Joyous Season," Plymouth (1,450; $3.60) — First frame of fortnight's stand doing a comfortable $14,000 on name draw chiefly. Final week current.

"Mermaids Singing," Wilbur (1,400; $3.60)—Generally liked but notices weren't socky enough to drum up more than usual business. Took an estimated $12,000 in seven performances. Final week current.

"Oklahoma!" Colonial (1,500; $4.20)—Still $30,100 on fourth week. Remains here through Dec. 15 and completely sold.

"School for Brides," Copley, (1,200; $3)—Very good estimated $11,000 on second week of this gal show.

'Passing Show' Gets D.C. Razz But 22G

Washington, Nov. 20.

"The Passing Show," although ripped unmercifully by critics, did $22,000 on its eight performances here. "The Late George Apley" will do a good week, many persons standing in line, and there's a good mail order.

"Spring in Brazil," with Milton Berle, has a healthy advance sale in mail orders.

Washington, with its prep schools and colleges, is expected to provide a good audience for "The Winter's Tale," by Shakespeare. The American Theatre Society, under sponsorship of the Theatre Guild, is providing a militant campaign for this Shakespearian opus, and with the ATS sponsorship it's expected to get around $18,000 or $20,000.

'Ryan Girl' NSG $7,000 in Balto

Baltimore, Nov. 20.

"The Ryan Girl" was given a quick booking into Ford's here last week and without much advance ballyhoo managed to inch out a mildish $7,000.

In currently is "Dunnigan's Daughter," as the first of five plays promised under American Theatre Society-Theatre Guild subscription. Advance good.

'Desert Song' 23½G, Cleve.

Cleveland, Nov. 20.

Three near-sellout performances pushed "Desert Song's" take for last week at the Hanna up to a hearty $23,500.

B'way Reaching Peak; Tracy-'Path' Standing 'Em Up, $25,600; 'With It' Wow 43½G, 1st Wk., 'Union' 15G in 5

Broadway is reaching its peak, with Thanksgiving falling on Thursday (22), but there should be no sharp decline immediately thereafter. Some shows having matinees on Wednesday are switching to the holiday but there are no extra matinees except for "Hats Off to Ice." Plenty of big business is being done.

"The Rugged Path" played to standees all performances and topped $25,600 last week. "State of the Union" got $15,000 in the first five times and will gross about the same as "Path." "Are You With It?" got $43,500 in its first week, standees at times, too.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"A Sound of Hunting," Lyceum (D-993; $3.60). Presented by Irving L. Jacobs; written by Harry Brown; liked at tryout; opened Tuesday (27).

"Anna Lucasta," Mansfield (64th week) (D-1,041; $3.60). Went up further, with count around $19,000; cleanup here and in Chicago.

"Are You With It?", Century (2d week) (M-1,713; $4.80). Looks like musical smash; standees all times; around $43,500 made possible with $6 top Fridays and Saturdays.

"Bloomer Girl," Shubert (60th week) (M-1,382; $5.40). Always a fave among visitors as indicated by approximately capacity pace; around $32,000.

"Carousel," Majestic (31st week) (M-1,695; $6). List's champ grosser gets well over $49,000 every week, and that pace should be maintained through season.

"Dark of the Moon," 46th Street (35th week) (D-1,319; $4.20). Getting some business but would fare much better on road; up; $15,500.

"Day Before Spring," National (M-1,164; $6). Presented by John C. Wilson; music by Frederick Loewe; book and lyrics by Alan Jay Lerner; capacity in Boston; opens tomorrow (22).

"Dear Ruth," Miller (49th week) (C-940; $4.20). In capacity stride again, with last week's gross rated over $18,500; cinch through season.

"Deep Are the Roots," Fulton (7th week) (D-968; $4.20). Capacity right along, with parties a factor; around $18,000; should span season.

"Follow the Girls," Broadhurst (84th week) (M-1,160; $4.80). Continued big business still surprising; up further last week to around $30,500.

"Girl From Nantucket," Adelphi (M-1,436; $4.80). Stopped suddenly after one week and a half; got $12,500; poor for a musical.

"Harvey," 48th Street (55th week) (C-925; $4.20). Seems to be as strong in demand as ever and counts a total of $19,300 every week.

"Hats Off to Ice," Center (71st week) (R-2,994; $1.98). Only attraction to give an extra matinee this week (Friday); doing plenty all right; $33,500, quoted.

"I Remember Mama," Music Box (58th week) (CD-979; $4.20). Another long-running smash that sells out right along, with pace over $21,500.

"Life With Father," Bijou (311th week) (C-614; $3.60). Climbed a bit further last week when the gross was around $10,500, very good in small house.

"Marinka," Barrymore (18th week) (O-1,115; $4.80). Making operating profit and aimed into winter; rated around $21,500 last week.

"Oklahoma!" St. James (138th week) (M-1,509; $4.80). Musical run leader still only varies in the number of standees at all performances; over $31,000.

"On the Town," Beck (47th week) (M-1,214; $4.80). Held its upped pace and again bettered $30,000, big for revue of its type.

"Polonaise," Alvin (6th week) (O-1,331; $4.80). Big money to date with the aid of parties, and making an operating profit right along; $31,000.

"Skydrift," Belasco. Opened Tuesday (13) of last week; adverse press; yanked Saturday; played seven times.

"Song of Norway," Imperial (65th week) (O-1,427; $6). Went up further, gross being around $41,000; another long-run musical high grosser.

"State of the Union," Hudson (1st week) (C-1,065; $4.80). First actual straight-play smash of season; drew $15,000 in first five times and figures to gross $25,000 on a full week.

"The Glass Menagerie," Playhouse (33d week) (CD-865; $4.20). Looks like last spring's sock drama winner will hold to capacity into next spring; $18,500.

"The Rich Full Life," Golden (2d week) (D-769; $3.60). Had fairly okay first full week, gross being over $8,500.

"The Rugged Path," Plymouth (1st week) (D-1,063; $4.80). As indicated, played to capacity plus standees, with gross quoted $25,639; new record for house.

"The Secret Room," Royale (D-996; $4.20). Third and final week; one of those shows liked out of town but not here; "Strange Fruit" follows in next week.

"The Voice of the Turtle," Morosco (85th week) (C-939; $3.60). More than holds its own among the first division attractions; over $19,000.

"Therese," Biltmore (6th week) (D-920; $4.20). Several parties but that trade nearly through; still, gross went close to $18,000 and show should stick.

"Up In Central Park," Broadway (42d week) (M-1,900; $6.) Among the best of the musicals, commands fine grosses, and last week improved again to $38,000.

"You Touched Me," Booth (7th week) (C-712; $4.20). Was underestimated; gross around $11,000, good in limited-capacity spot.

REVIVALS

"The Red Mill," Ziegfeld (5th week) (M-1,626; $4.80). No letup in capacity pace of Coast-made revival; over $37,500.

"The Tempest," City Center (D-2,693; $2.50). Came in for two weeks, but will stay another, if not more; around $26,000.

'Brazil' Frosted By Pitt at 20G

Pittsburgh, Nov. 20.

They won't go for a new show around here unless it grabs rave notices, like "State of Union," so the Milton Berle musical, "Spring In Brazil," didn't do so well at Nixon in first week of its fortnight engagement. Around $20,000 was all it managed to get, which means a splash of red for this entertainment. Got hurt considerably when opening was delayed until Tuesday (13). That meant putting in an extra mat on Thursday, and theatregoing mob here doesn't know from nothing except Wed. and Sat. in the afternoon, so the Thursday performance was a complete frost, doing only a couple of hundred bucks.

"Brazil" should do better on the windup, however. Advance is good and with the mid-week matinee falling on Thanksgiving, show ought to improve a few grand. All in all, notices weren't too bad here, since the boys concentrated on Berle. Nixon gets "Dunnigan's Daughter" next week as fourth subscription play, then "Brighten the Corner" and for the two weeks preceding Xmas a repertory of "Student Prince," "Rose Marie" and "Countess Maritza."

'BILLION DOLLAR BABY' NG FOR CRIX BUT SRO 16G

New Haven, Nov. 20.

Tryout of "Billion Dollar Baby" at Shubert last weekend (16-18) drew critical negatives but boxoffice positives to the tune of sellout biz, advance sale being the answer. At $4.20 top, four performances brought an estimated $15,800, which meant standees.

"Dream Girl" has a three-day break-in this week (22-24). Next week splits between "Tobacco Road" (26-28) and "Joyous Season" (29-1).

Dec. 6-8 brings the Gertrude Lawrence-Raymond Massey "Pygmalion" and follows with "Lute Song" for Dec. 13-15.

'Blackouts' Again 15½G; 'Dear Ruth' 12½G Exit

Los Angeles, Nov. 20.

With only three houses open last past week, grosses were pleasing to the spots that had curtains up. Biltmore finaled "Dear Ruth" after four weeks with a closing stanza of $12,500. Total take for the stand was $48,000. Ken Murray's "Blackouts of 1945" at El Capitan went through the 176th stanza at the usual capacity coin of $15,400.

Musart's 15th week of "Motel Wives" was in the $2,900 class and had plenty of black ink at that figure. "Maid in the Ozarks" came back for another stand over the weekend at the Belasco.

'Father' Fine 16G, Detroit

Detroit, Nov. 20.

"Life With Father" held up to a fine second-week $16,000 at $2 top at the Shubert-Lafayette last week. Show has two more weeks to run.

At the Cass, Gilbert and Sullivan operettas perked up to $16,500 at $3 top after a first-week slow $14,000.

OBITUARIES

GUNTHER HOLLANDER

Gunther Hollander, 15, member of radio's Quiz Kids team, was killed in an automobile accident in Chicago Nov. 15. A first-year student at the University of Chicago, brilliant young star of the ABC (Blue) Network airer was fatally injured when he stepped from one bus into the path of another near the home of his guardian, Mrs. Inez Asher. His skull was fractured and he died 20 minutes later.

Gunther was an orphan, having escaped from his native Germany five years ago with the aid of Edna Ferber,, novelist-playwright and cousin of his mother. He was the youngest recipient of a scholarship from the U. of C. in the school's history.

When Gunther escaped from Germany to England with his sister, Eva, 18, he mastered the English language. His father, Ernst, a prominent judge in Germany, and mother, Cecelia, an attorney, were imprisoned by the Nazis in 1941 and are believed dead. His brother, Gerhardt, is in the Navy, and another brother, Kurt, was recently discharged from the RCAF.

Gunther was the Quiz Kids' mathematics shark, according to Joe Kelly, emcee for the show, and was ambitious to become a physicist. The $100 War Bonds he won for his appearances on the program this year were used for living expenses. He also worked at football games as candy butcher, and had a job in a hospital library.

CECILIA WESTON

Cecilia Weston, 53, former vaudeville singing comedienne, died Nov. 17 in Brooklyn, N. Y. Since retirement from the stage 10 years ago she had operated an elocution school in Carnegie Hall, N. Y.

Miss Weston was the sister of the late Willie Weston, singing comedian. She had done a singing single in vaude for a number of years and early in her career had been in burlesque, at one time having appeared with Fanny Brice in "College Girls," which incidentally was the show in which the latter actress was "discovered" by the late Flo Ziegfeld, who later starred her in successive editions of his "Follies."

FEDERICO RANKIN

Federico Chiaroni, 42, known professionally as Federico Rankin, died Nov. 18 while performing at a benefit for the Lena Invalid Aid Society at the Astor hotel, N. Y. He had just started his magic act when he collapsed from a heart attack and was pronounced dead when a physician arrived.

Rankin started in showbusiness with his wife as a ballroom team. Federico and Rankin, which played top cafe and hotel dates throughout the country. At the beginning of the war, he left showbusiness to go into defense work, and recently started a comeback as a magician.

JOE FREED

Joe Freed, 55, vaude comedian, and more recently in burlesque, died Nov. 16 in St. Louis, where he had been appearing at the Grand theatre in an Izzy Hirst circuit burlesque show. Remains were brought to N. Y. for burial today (Wed.) at 1:30 p.m. from the Boyerton Chapel, 188th street and Webster avenue, Bronx.

Freed, who had been in showbusiness for some 30 years, had alternated between vaude and burlesque. In latter field he had headed shows on Empire and Columbia circuits and had also appeared in vaude in an act with his wife, Alba Bradley, who survives him.

JACK GARRISON

Jack Garrison, 63, former vaude actor and theatre manager, died recently in Washington, D. C. At time of death he was employed by Warner Bros. as manager of the Calvert theatre in that city.

Prior to entering the business end of the theatre Garrison had been in vaude and at one time was partner of Tom Howard. He later managed theatres for the Mutual Burlesque Circuit and before going to Washington for Warners he had been manager of the Hudson theatre, Union City, N. J.

Survived by widow and son.

MYRTLE E. COMSTOCK

Myrtle Edwards Comstock, 69, former actress and more recently theatrical press agent, died last week in New York.

She began her theatrical career in "Ship Ahoy," in the 1890's. She afterwards was a member of the Bennet and Moulton Opera Company, and appeared in "The Ladder of Life," "All the Comforts of Home" and "Eight Bells."

Turning her attention to the business end of the theatre she was employed as press agent by the Shuberts, the Selwyns and the late Oliver Morosco.

ALEXANDER F. THAVIU

Alexander Feiman Thaviu, 65, orchestra leader and instructor in music in Chicago for the past 45 years, died Nov. 15, in Pittsburgh, where he was visiting his son, Samuel Thaviu, concert master for the Pittsburgh Symphony Orchestra.

As conductor of his own orchestra, one of Thaviu's last Chi appearances was at a Grant Park concert. He retired from active orchestra work a year ago, but maintained two studios in Chi. Survived by widow, two sons and a daughter.

JAMES WHITHAM

James Whitham, 87, vet exhibitor and founder of the Palace Amusement Co., operators of Capitol and Palace theatres, Cornwall, Ont., died there Nov. 11.

Active until two weeks before his death, Whitham retired as a millworker, bought the Starland theatre in Cornwall in 1909, reopened it as the Crystal Palace. He later built the Palace and Capitol theatres.

WILLIAM LANDO

William Lando, 56, Pittsburgh theatre owner for many years, died at his home there recently after a short illness. He erected the Lando, also known as the Grand, and house had a checkered career, presenting pictures, vaudeville and then Yiddish stock.

Lando, who had also engaged in the real estate field in Pittsburgh, leaves widow, a son, and three daughters.

MATT SMITH

Matt Smith, 80, former advance man, was killed in Hollywood last Wednesday (14). He was struck by a motorist when he stepped out of his own car, and his wife was seriously injured.

At various times he was connected with the West End theatre, N. Y., one-time legit house; Garrick, St. Louis, and the Studebaker, Chicago, and also agented shows for the late H. H. Frazee and Henry B. Harris.

BETTY WRIGHT

Betty Wright, 42, who appeared in "Ziegfeld Follies," "Vanities," and other Broadway musicals, died at her home in New York, Nov. 18, after a year's illness.

She was the wife of Murray Stand, chief clerk of the City of New York, who issues marriage licenses.

Funeral will be held at the Boyertown funeral parlor today (21) at 2 p.m.

LAURIE BALFOUR

Laurie Balfour, 50, retired legitimate actress, died in New York, Nov. 19. She was the wife of William Balfour, an actor, who survives her.

Mrs. Balfour had appeared in "Babes in Toyland" and in companies of Mrs. Patrick Campbell. She retired from the stage some years ago after her marriage.

JESSICA WOOD

Jessica Wood, who had appeared in vaudeville with her sister in a dancing act known as the Wood Sisters, died Nov. 4, at Huntington, L. I.

Team had also been featured dancers in the musical, "Poppy" and several George M. Cohan shows, last being "The Rise of Rosie O'Reilly."

Survived by sister and former partner, now Mrs. Laura Wood Suess.

FRED M. PERRYMAN, JR.

Fred M. Perryman, Jr., 34, salesman for Columbia Pictures, was found dead in his car at Palisade, Colo., Nov. 17. Death was apparently due to a heart attack.

Perryman, formerly a lieutenant in the Army, had been with Columbia for about a year.

JOSEPH B. KOPPEL

Joseph B. Koppel, 53, vet Chicago exhibitor, died in Chi Nov. 9. Manager of the Ritz theatre in Berwyn, Ill., for the past 15 years, he recently bought the Bertha, Chi. Well-known on Film Row, he also booked the Roder Brothers' Astor theatre in the Loop for the past 25 years, having been in the business over 30 years.

Survived by widow.

PERCY CLYDE MOORE

Percy Clyde Moore, 62, one of the organizers of Chicago Motion Picture Operators Union, Local 110, died in New Orleans Nov. 10.

During his later years, Moore was prez of Electric Service Engineering Co., in Chi.

Survived by widow.

LILLIAN ZEIGLER

Lillian Birsh, 54, known professionally as Lillian Zeigler, died at the Will Rogers hospital, Saranac Lake, N. Y., Nov. 10. She had been a member of the Zeigler acrobatic troupe.

Survived by husband.

BENITA BREEN

Mary Louise Breen, 25, band singer known professionally as Benita Breen, formerly with Henry King, Ted Weems, Bob Strong, and others, died in Chicago Nov. 13.

Details in Music Section.

Mother of Charlie Kosco, Pittsburgh salesman for 20th-Fox, and Joe Kosco, Brockway, Pa., exhib, died last week while in New York visiting relatives.

Mother of Joe and Bob Shapiro, Mt. Union, Pa., theatre owners, passed away recently in the Huntingdon, Pa., hospital after a long illness.

Father, 86, of Anna D. Ellmer, of the Loew's theatres advertising department, died Monday (19) in N. Y.

Robert V. (Bob) Parr, 47, operator of the Club Eagle, Albany, N. Y., died Nov. 16, at Saranac Lake, N. Y.

MARRIAGES

Shirley Brown to Alex Levin, Pittsburgh, Nov. 4. Bride is former Playhouse actress who now heads radio department of Dubin Adv. Agency in Pitt.

Gloria Ann Clausen to Capt. George W. Kelly of the Air Corps, Brooklyn, Nov. 10. Bride is daughter of Carl H. Clausen, budget director of the Paramount h.o. publicity advertising department.

Suzette Dorice Eckhouse to Wallace Downey, Nov. 21, New York. He's music publisher, artists' manager and South American expert for ASCAP; she's a sister of Joe Eckhouse, Gimbel Bros. v.p.

BIRTHS

Mr. and Mrs. C. Phil Henderson, daughter, Los Angeles, Nov. 14. Father is a screen writer.

Mr. and Mrs. John Fitting, Jr., son, Hollywood, Nov. 14. Father is associated with the Margaret Ettinger office.

Mr. and Mrs. Dale Rowland, daughter, Salem, Ore., Nov. 12. Mother is Carole Deers, screen actress.

Mr. and Mrs. Bernie Woods, Jr. (VARIETY), daughter, New York, Nov. 14. It's their second, first a boy.

Mr. and Mrs. Al Armer, daughter, Hollywood, Nov. 14. Father is orchestra manager for the Bop Hope and "Duffy's Tavern" air shows.

Mr. and Mrs. Robert Riskin, daughter, Hollywood, Nov. 13. Father is film producer; mother is Fay Wray, film actress.

Mr. and Mrs. Eddie Bracken, son, Santa Monica, Nov. 19. Father is Paramount star; wife, former Connie Nickerson, stage actress.

Mr. and Mrs. Lawrence H. Lipskin, son, New York, Nov. 19. Father is assistant to N. B. Spingold, Columbia Pictures veepee.

Current Road Shows

Continued from page 61

ton (19-24).

"Tobacco Road"—Erlanger, Buffalo (19-24); Shubert, N. Haven (26-28); Erie, Schenectady (29-1).

"Two Mrs. Carrolls"—Gr. Northern, Chi (19-1).

"Voice of the Turtle" — Selwyn, Chi (19-1).

"Windy Hill"—Mem. Aud., Louisville (18-19); Mem. Hall, Dayton (20-21); Town Hall, Toledo (22-24); English, Ind'p'lis, (26-28); Hartman, Columbus (29-1).

Show Biz As U. S. Envoy

Continued from page 1

side planners, advisers and deputies, and these key men are at work feverishly to get their blueprints charted. They must have their mapping operations done by Dec. 15 if they are not to upset Benton's tight schedule.

Benton has given himself only two weeks—between Dec. 15 and the end of the year—to go over the plans drawn by his aides, reject or modify details, and be ready to lay the whole thing before Congress the first week in January. His hopes are that Congress—impressed by the backing his plans would receive from private industry—will appropriate the necessary funds so that he may start operating on July 1, 1946, with a permanent worldwide setup, a peacetime combination of Office of War Information and Office of Inter-American Affairs, covering the entire globe.

First on his agenda, in fact, is integration of the two wartime agencies, OWI and OIAA. That step is in process now. Physical moveover of the various offices used in a number of New York buildings by these two wartime agencies is being acomplished this week, everything being centered at OWI's former New York headquarters, 224 West 57th street. All excess personnel in the two agencies not scheduled for permanent jobs under the new plan will have been pruned off the payrolls by Dec. 31.

Topside planning for the three major information divisions has been placed in the hands of reps from the two wartime agencies and people who are part of or close to private industry in each of the fields.

Ogilvie in Top Radio Spot

Heading up the radio division is John W. G. Ogilvie, formerly president of Radio Corp. of Porto Rico, veepee and general manager of the telephone company on that island, and head of WQAQ at Porto Rico. Since 1941, Ogilvie has been with OIAA, the last couple of years heading up that agency's entire radio operations. Ogilvie's deputy for the radio division is Lawrence G. Blochman, latterly head of the radio program bureau of OWI's overseas branch.

John Begg will teel off as head of the division of international motion pictures, with Herbert Edwards as deputy and Col. John Hay Whitney as special adviser. All three have been connected with the Government's interest in films, Whitney having special ties with Hollywood.

Topping the division of international press and publications will be J. Noel Macy, head of the chain of newspapers known by his name. Thomas Malley, recently head of OWI overseas bureau of news and features, will act as deputy. Working as a special adviser to Macy will be Ralph E. McGill, editor of the Atlanta (Ga.) Constitution.

Benton's thinking in the direction of tying in private industry and Government from the start—the planning stage—can be seen from the very men he has picked to work or aid in the blueprinting stage. Wherever possible, he has chosen men representing the two wartime agencies as well as men influential in their own industries.

It's also known that Benton's ideas of government-industry cooperation in the postwar information setup are illustrated by his views concerning international radio. In this field, he hopes to enlist the help of the international divisions of CBS and NBC—the only two nets interested in shortwave operations—to work with the State Dept. as well as with Westinghouse, General Electric, Aviation Corp. (owners of the former Crosley radio interests), and all other privately-owned DX firms in the United States. The planning operations, as they exist to date, envisage the operation of both Government-owned and privately-owned DX stations, beaming programs to the entire world, making tie-ins with foreign radio operations for exchange programming, and in general putting the U.S.A. into business as a real competitor of BBC, which, so far, is away out in front for the garnering of peacetime radio attention around the globe.

Benton's overall planning include other details. There will be a division of international exchange of persons, with Hershel Brickell in charge; a division of libraries and Institutions, with Richard H. Heindel heading it up, and Carl Sauer as deputy; and five area divisions, in which the chief of area will be responsible for the overall programming, through all media, for his geographical segment. Areas and chiefs are: Europe, Eric Bellquist; Near East and Africa, Begg; Far East, George Taylor; American republics, William Schurz; and "occupied areas," H. P. Leverich.

BBC's Postwar Expansh

While America's postwar international radio and film plans are being developed slowly, the British Broadcasting Corp. is going right ahead expanding its coverage of the U.S.A. Before the end of the year, BBC is going to hypo its Washington and Hollywood bureaus.

Leonard Miall, who headed up the New York office of the British Political Warfare Mission for two years during the war, will take charge of the revamped Washington bureau. He is now in London, but is returning here for this purpose. Assisting him will be Mary Horne.

James Dyrenforth, British musical comedy writer, will head up the BBC's Hollywood office, where he will be in charge of both films and radio. Both Miall and Dyrenforth will work under Charles Brewer, North American director for BBC.

Protestants Set

Continued from page 1

and to aid in improving the projection methods in churches.

Production funds are to be raised privately by denominational agencies and the group plans to use whatever facilities for production, including studios, writers, actors et al, that it finds available and most useful. Dissatisfied with the religious pix produced in Hollywood so far, the group wants to stimulate the majors to make pix concerning the Protestant faith, in addition to the Catholic faith, as in "Song of Bernadette" and "Going My Way." Office will be set up on the Coast to further the program.

Most important, insofar as the industry is concerned, is the reviewing service the corporation plans to inaugurate. In the words of Winfred P. Elson, one of the directors, the group will not "blacklist" any films but plans, instead, to "whitelist" those emanating from the major studios that it finds especially suitable for church members or for projection in the churches. Taking into account the Catholic Legion of Decency, it's predicted that the group will wield a powerful influence on general Hollywood productions.

Group also wants to stimulate churches to make better use of available religious films through an increased use of 16mm. equipment. Corporation will line up a group of technical experts to advise the churches on acoustics, the handling of projection equipment and films, etc.

Show People

Continued from page 1

resistance of the Garden shindig, along with some kidding-on-the-level from Danny Kaye. Shepard Traube will direct. The others—Huxley, Grey, et al.—will just be there, and speak. Huxley will fly from England especially to address the meeting.

"What's it all got to do with show business," one of the people running the meeting was asked. The answer was a look-see at Corwin's poem. Here are some excerpts:

"Now we are in it together.

"We are all in the zone of danger.

"Next time, the fighting heart shall be unemployed; shall be replaced by a coil of wire.

"Now the control board and its buttons, the air-conditioned laboratory dustless and remote, by the waters of the wired lake—these are the armed forces . . .

"What will it be, sir?

"Make up your minds, please, and the sooner the better.

"Your children are growing.

"They want to know."

Broadway

Dave Lipsky out of uniform and pressagenting again.

Charley (Butch) Burke laid up last week, but around now.

"Dear Ruth" benefit Dec. 2 at the Miller for the Treasurers Club.

Tony Garafalo of Mackey's ticket agency wed to WAC last week.

Howard Lindsay in Murray Hill hospital for penicillin treatments.

National Theatre Conference to be held at Piccadilly hotel Nov. 23-25.

Sol Jacobson, out of service, rejoined Richard Maney's publicity office.

Claude Lapham, songwriter-composer, back from Coast for a winter in N. Y.

Mady Christians partied Dame May Whitty and Maurice Evans Sunday (18) night.

Joe Hazen, to Hollywood for huddles with Hal Wallis, will remain west about two weeks.

John Fogarty is again making appearances for USO in the south, prior to another overseas hop.

Lodewick Vroom now back with "The Rich Full Life" (Golden), Ed Rankle switching to "Dream Girl."

Ivan Black farewelling the Cafe Society's with the fifth anni celebration of the Uptown spot Monday (26).

Earl Carroll and Beryl Wallace arrived from Buenos Aires Monday (19) after a one-night stand jaunt through South America.

Eve Brown, ex-"Cholly Knickerbocker" of the N. Y. Journal-American, now retired via marriage, back to Chi after Gotham holiday.

Ben Bogeaus, who came east with Carl Leserman, his new biz associate, returns to Hollywood this weekend.

Frank Loesser doing the tunes for the Harry Kurnitz-Abe Burrows musical which Harry Bloomfield will produce.

Sally Perle has joined PRC to handle fan mags, trade-papers and promotion tie-ups. Previously at the Roxy.

Walter Hendl, composer of "Dark of the Moon" score, appointed asst. conductor of N. Y. Philharmonic-Symphony.

Bebe Daniels back to the Coast after 10 days of conferences with Grace Rosenfield, eastern rep for Hal Roach.

Manny Wolfe, RKO studio story editor, catching new plays and scanning galleys of winter novels for several weeks.

Tom Waller, UA pub mgr., received bid from Long Beach Parent-Teachers Assn. for talk on films in home precinct.

John C. Flinn, SIMPP exec sec, entirely recovered from recent operation, to Boston for Thanksgiving with Mrs. Flinn.

David W. Siegel, who recently joined Charles R. Rogers as associate producer, is in N. Y. looking over talent and stories.

Henry W. Kahn, of Motion Picture Export Assn., expects to be released from Mt. Sinai hosp. next week after surgery convalescence.

Harry (Slim) Bedell into the Broadhurst ("Follow the Girls") boxoffice, Jack Melnick having switched to the Century ("Are You With It?").

Pendleton Dudley told the N. Y. Publicity Club about new slants in publicity at November meeting Mon. (19) at the Belmont-Plaza. Will Yolen is prez.

Pearl Buck's specially written play for the Chinese theatre will be premiered at the Barbizon-Plaza theatre, N. Y., for two evenings starting Tuesday (27).

Winners in the 20th-Fox Family Club annual ginrummy tournament held last night (Tues.) in the Henry Hudson hotel will compete for a grand prize of $1,000 in the new year.

Robert W. Schofield, at one time with D. W. Griffith, appointed production head of March of Time, succeeding James Wolcott, resigned to become g.m. of Audience Research Institute.

Julian Huxley, Fredric March and Danny Kaye listed among speakers at atom bomb parley in Madison Sq. Garden, Dec. 4, held by Ind. Citizens Committee of Arts, Sciences & Professions.

Dance stager Agnes de Mille, in England, for past three months to stage for J. Arthur Rank's "London Town," left London Friday (16) aboard the Empire Ettoric for return to New York.

One "State of the Union" backer, with $750, was offered 100% profit week before comedy opened on Broadway (14); another, with $1,500 in it, was offered 200% profit morning after show bowed in.

Recent office changes in Metro's scenario dept. have included resignations of Robert West, one of Julie Herne's assistants; William C. Phillips, foreign material scout, and Dena Reed, radio programs scout.

Cinema Lodge of B'nai B'rith, of which he's v.p., pays tribute Monday night (26) to Bob Weitman, managing director of the Paramount theatre, in recognition of his philanthropic efforts, bond drives, etc.

Daniel S. Tuthill, National Concert and Artists Corp. veepee, will take over personal supervision of NCAC's lecture bureau. Edythe Jepsen, formerly in charge of bureau publicity, named assistant director.

Society for the Preservation of Barber Shop Quartette Singing in America sounded off for first fall meeting Mon. (19) at National Republican Club. Geoffrey O'Hara is prexy and Sigmund Spaeth chairman.

Indie producer Ernest R. Bauer, with film rights to James Allen's "We Always Come Back," first output of the new Peyton Paul Publishers, dickering for distribution and plans shooting the film next summer.

Aldyth Reichenbach, secretary to Barney Balaban, Paramount prexy, on Monday (19) celebrated her 25th year with Par. For many years she was secretary to Ralph D. Kohn when he was v.p. and treasurer of the company.

Lt. Lou Mindling, USNR (ex-MCA), on lendlease from the Navy to the Treasury Dept., N. Y., for the Victory Loan, handling PR and coordinating drive with WAC motion picture industry prior to Navy release around Jan. 1.

Wedding supper reception tonight (Wed.) at the Park Lane for the Wally Downeys. He's a music publisher and manager, and Latin-American expert for ASCAP. Bride, former Suzette Dorice Eckhouse, is sister of Gimbel Bros. veepee, Joe Eckhouse.

Evelyn Day, captain of the Roxy theatre chorus, and three other dancers, Viola Ruissler, Elayne Carol and Gloria Hansen, state they were not part of the group of dissatisfied choristers in recent wage dispute and threatened walkout. However, 32 other members were involved and AGVA, vaude talent union, is currently negotiating for them.

Miami Beach

By Larry Solloway

Arthur Childers' Little Palm Club opens Dec. 25.

Frankie Hyers opened at Riptide Club Friday (16).

Gene Baylos and Hal Thornton set to open at Paddock Club next month.

Bill Jordan's Bar of Music opens this weekend with Beth Challis topping.

Earl Carroll spending a few days at Roney Plaza after South American tour.

Belle Baker due in for rest at Raleigh hotel Dec. 3, before opening at Beachcomber, Dec. 15.

Club Bali, Biscayne boulevard nitery, sold to Baltimore group, who plan lavish shows for spot.

Mocamba debuts ice show in refurbished quarters Nov. 28, with Maxmilian Bergere and Machito orchs and Jerri Blanchard, singer, added.

Plenty of smaller acts hitting town, looking for bookings and finding themselves stuck as most clubs are booking through New York agents.

Murray Weinger, Copacabana owner, anticipating legal battle over use of name. Has already invested $100,000 rebuilding spot, and insists he'll use that name for nitery.

Capt. Eddie Rickenbacker hosted Mayor Ed Jeffries, of Detroit, and group of newspapermen at Kitty Davis', to celebrate first Eastern Air Line flight from Detroit to Miami.

Stan Fisher, harmonica wiz, originally booked into Blue Angel for December, will do short stint at Park Avenue Lounge and a week's engagement at Olympic theatre prior to BA date.

Garwood Van, Coast orch leader, planed out Saturday (17) after two-week rest, for 10-week engagement at Statler hotel, Boston, to be followed with date at Persian room of Plaza, New York.

Plays Out of Town

Continued from page 60

his third wife. The Nazi minister of culture and Roublard's No. 1 wife appear and convince the actor he should do a play showing French-German friendship. He agrees but plots to give his play a final touch—a "French touch"—which would enrage the Nazis, fill the French with new hope of liberation and make Roublard a national idol—he hopes.

The Germans reassemble the old Roublard company and as it includes his ex-wives as well as the present favorite, triple trouble is ahead for the actor. After building up to a supposed climax of Roublard's defiance, the plot does an about-face and the final curtain has the actor cancelling his play, deciding instead to work for France through the underground.

The whole play revolves around Roublard, and Brian Aherne is a happy choice for the role. Swaggering, vain and theatrical, the part offers every opportunity for scenery-chewing but Aherne succeeds in giving it many subtle undertones which enhance the total effect.

As wife No. 1 Arlene Francis is lovely and capable. Her tongue-in-the-cheek air fits in with the authors' treatment of the Nazi occupation as theatrical satire. The other wives—Jacqueline Dalya and Madeleine Le Beau—are enjoyable as two wily femmes determined to recapture the affections of their man. John Wengraf is good as the suave Nazi official, and an excellent character bit is contributed by John Regan as the theatre caretaker.

Rene Clair's direction is excellent throughout although the pace at present is too leisurely. George Jenkins' setting of the theatre stage and boxes is outstanding. *Klep.*

London

H. G. Wells seriously ill at his London home.

Edward Knoblock, playwright, left an estate of $45,000.

Marie Ney appearing in revival of "The Trojan Women" at the Lyric, Hammersmith.

Henry Sherek threw a cocktail party at the Savoy hotel, with Billy Rose one of the guests.

Harry Green submitting several American plays to Firth Shephard for West End production.

Phyllis Dixey reading a couple of new plays in which Farndale Productions want to star her in the West End.

Gaiety theatre, Isle of Man, reopening for first time since 1939, with Sidney Burns' circus as Christmas attraction.

Stoll's Palace theatre, Leicester, which has been showing films for last 10 years, goes back to vaudeville policy Christmas.

English pantomime producers are having trouble getting gals with small feet. Reason is shortage of shoes, with youngsters having to wear their sisters' footwear.

H. M. Tennent, Ltd., to produce "Time of Your Life," the Broadway hit of a few years ago, some time in January, with Walter Crisham and Bonar Colleano, Jr. to head cast.

Princess Elizabeth and Princess Margaret visited the Globe theatre to see Terence Rattigan's "While the Sun Shines." This was the first time that the princesses visited a theatre without parents.

Noel-Baker, Minister of State, announced in Parliament that Radio Luxembourg is to be operated under the aegis of the British and French governments. This disposes of rumored American purchase of station.

Lou Jackson, head of British National Films, dickering with Monty Woolley to costar with Robert Morley in new picture titled "No Nightingales." Has also acquired "Song of Romance," an original musical film by Lori and Maurice Cowan, with music by Hans May, who did the score for "Waltz Time."

Chicago

Roller Derby opens Friday (23).

Astor theatre has been added to the Allied Theatre Circuit.

Morton Downey here to sing at American Legion Convention.

Benny Carter here for week with new band, appearing at Regal theatre.

Mercury Records, entering biggie field, has purchased old Vitagraph building.

Claudette Colbert will stop in Chicago after New York visit to pick up adopted babies.

Rud Lohrenz, district manager United Artists, back from South Dakota hunting trip.

Danny Kaye and Marie MacDonald arrived in town to play Chicago Times Harvest Moon Festival.

Griff Williams visiting here at Empire Room, still in uniform but announcing his discharge from the Navy.

Willie Shore received a citation here from the Jewish Veterans Association for meritorious service in 31 months overseas entertainment.

Jessie Royce Landis, in "Winter's Tale" at Blackstone theatre here, was guest of honor at Evanston Drama Club meeting Thursday (15).

Edwin Lester, director-general of Los Angeles and San Francisco Civic Light Opera Association and "Song of Norway" producer, holding auditions here.

Paul Small, producer of floppo "Merry-Go-Round" here to confer with John Wildberg on West Coast rights to "Anna Lucasta," which Small purchased recently.

Philip Yordan, "Anna Lucasta" author and co-producer with Seymour Nebenzal of "Whistle Stop," spent a few days here visiting with parents before leaving for Coast with Nebenzal.

Pittsburgh

By Hal Cohen

"Icecapades" auditions for ballet skaters here drew more than 150 girls.

Dave Scott, KQV announcer, making Playhouse acting debut in "Hand in Glove."

"Trojan Women" being done at Carnegie Tech under the direction of Mary Morris.

Freddy Castle, the bandleader, back in civvies again after four years in the Navy.

Joe Heidt in town beating the drums for Theatre Guild and "Dunnigan's Daughter."

Barron and Bernay, Ruth Landi and Keith Clark in new floor show at Terrace Room.

Maj. Mike Cullen, head of GI theatres in ETO, expected back home any day now.

Mrs. Esther Farrar has gone to the Coast for a visit with her bandleader-son, Art Farrar.

Joan Blondell spent some time in town when her plane was forced down by bad weather.

Frank Natale getting back music trio spot at Union Grill following discharge from the Army.

Ruth Landi goes to Panama for nitery dates following current engagement at Terrace Room.

Shirley Stevenson back to New York to rehearse for new Miami-bound Latin Quarter show.

Sgt. Jimmy Moore, ex-reporter and son-in-law of Frank J. Harris, of theatre clan, now in China.

Jeanne Blanche had to miss a couple of shows at Nixon Cafe last week on account of injured optic.

Carl Arter subbing for ailing Irwin Swan at the piano for LeRoy Brown's Hollywood Show Bar foursome.

New floor show at Nixon Cafe has Florence Hin Lowe, June and Jack Blair and Tommy LaRose and Helene.

Pfc. Mannie Greenwald, former manager of the Barry, has received his discharge, and will return to his old job.

S. Sylvan Simons off for New York to see the shows after spending few days here with Metro director's mother.

Dave Parry, son of Columnist Florence Fisher Parry, has joined Sam Goldwyn publicity staff on Coast. He's a former AAF pilot.

Australia

By Eric Gorrick

"Song of Bernadette" (20th) is doing terrific biz on general release.

New Theatre League is doing okay with "Le Bourgeois Gentilhomme" in Sydney.

E. J. Tait going to U. S. early next year on major talent and show look-see for Williamson-Tait.

Williamson-Tait mulling grand opera season for next year, with top stars from U. S.-London.

Doris Fritton is presenting revival of "Barretts of Wimpole Street" at her intimate North Sydney house.

Major dancehall operators anticipate having a couple of ace U. S. bands here for the 1946 winter season.

Bert Howell, bandleader for seven years at Prince Edward, Sydney, has returned to London. Reggie Lewis, supplanting.

Paramount will hold first convention in this zone in seven years. Harry Hunter, Par's local chief, will preside over confabs.

Big upbeat in 16mm. viewed here for next year as educational setups expand visual education plans. Most material and pix will come from U. S.

Brisbane, once the biz hot spot, now swinging back to normal as the last of Uncle Sam's boys beat it for home. British khakiclads also on the way out.

With Ealing's "Overlanders" coming off the production floor this week, Harry Watt, producer-director, plans being home with his folks in London for Xmas.

Will Mahoney and Bob Geraghty will open own legit house in Brisbane this Yuletide with "Peter Pan." Mahoney and Geraghty are still doing top biz at their Cremorne with vaude revue.

Ernest Turnbull, just returned from U. S., says that J. Arthur Rank will definitely produce pix here in conjunction with Hoyts. Believed that John Davis, Rank's special rep, will head here shortly.

Tivoli loop's big show, "Cavalcade of Variety," includes Jenny Howard, Jim Gerald, Arundel Nixon, Joe Brennan, Royston, Musical Macs, Buster Fiddes, June & Junette, Les Richie, Lily Coburn and Warren Bros.

Minneapolis

By Les Rees

Andy's nitery holding over "Gay Nineties" show.

University of Minnesota theatre offering "Cherry Orchard."

Murtah Sisters playing return date at Hotel Radisson Flame Room.

Burglars who broke into Princess, indie nabe house, failed to crack safe and got only $12.

W. H. Workman, M-G-M branch manager, home following operation at University hospital.

Nicollet Hotel Minnesota Terrace has Paul Gerrits, Perry Franks & Janyce, Sylvia Rhodes and Paul Williams' band.

After serving as sergeant with engineers at New Guinea, Irving Marks out of the Army and back on Columbia sales staff.

W. A. Steffes suffered setback and has to remain longer in hospital, where he is being treated following recurrence of heart ailment.

San Francisco

By Ted Friend

Hy Dabb, Selznick exec, in town.

Sid James, west coast representative of Time and Life here.

Xavier Cugat's orchestra reportedly set for the Copacabana.

Trade showing of "Bells of Saint Mary's" at Tivoli here, today (21). Golden Gate gets it Dec. 26.

Former navigator and public relations man on carrier Saratoga, Jim Richards, new salesman at KFRC.

June Allyson and husband, Dick Powell, here on belated honeymoon. Powell also made p.a. with preem of his pic, "Cornered."

Local beverage industry sponsoring bond show at Auditorium, Saturday (24) with Kay Kyser and other top bands participating.

Hollywood

Noll Gurney returned from England.

Alice Faye vacationing at Palm Springs.

Murphy McHenry to Houston, Tex., on business.

William Mauldin returned from an eastern tour.

Nora Martin east on a 10-week warbling tour.

Edgar Bergen and bride in from Oklahoma City.

Roy Disney back from business trip to New York.

Arthur Treacher to Chicago on radio commitments.

Martha Vickers out of the hospital after a short illness.

Irene Ryan absorbing desert sunshine at Palm Springs.

Jeane Cohen joined Jesse L. Lasky Productions as story editor.

Lou Smith opened his own publicity offices on Sunset Strip.

Charles M. Reagan in from New York for Paramount confabs.

Pat O'Brien celebrating his 100th film job in "Perilous Holiday."

Nunnally Johnson's eastern trip postponed by his doctor's orders.

Tillie Losch's birthday present was an eviction notice from her hotel.

Robert Bassler planed to Mexico City for two weeks of vacationing.

Charles B. Garrett in from Cuba to study 16mm. production at Metro.

Arthur Willi, eastern talent chief for RKO, in town for studio huddles.

Karl Herzog, treasurer of PRC and Pathe, in town for financial huddles.

Dale Evans, screen actress, divorced Robert Dale Butts, composer.

George Tobias, mighty hunter, tossed a bearsteak barbecue to prove it.

Gen. Cardenas Rodriguez, Mexican air chief, gandering Walt Disney studio.

Virginia Field laid up with an infected sinus and an ulcerated wisdom tooth.

Stephen Auer checked off the Republic lot after several years as producer.

Bernard Luber succeeded Ira Uhr as talent and casting chief at Republic.

Joan Blondell's daughter, Ellen Powell, awarded $1,000 in a suit over a dog bite.

Joan Crawford and Phil Terry returned to town after gandering Broadway.

Arthur Hornblow, Jr. returned to work at Metro, following a short honeymoon.

Sidney Blackmer planed in from New York for added scenes in "Duel in the Sun."

Stuart Heisler laying aside his director tasks for two months of vacationing.

Curtis Mitchell, Paramount's advertising chief, in town for studio conferences.

Bob Taplinger checked in as producer at Columbia after three years in the Navy.

Niven Busch and his wife, Teresa Wright, taking a month's siesta in Tucson, Ariz.

T. C. Wright, head of Warners production department, celebrated his 60th birthday.

Cliff Almy, Warners supervisor for the Far East, leaving for Manila after studio huddles.

Porter Hall, screen actor, was seriously injured in a motor crash in Laurel Canyon.

Jack Benny will emcee the annual Thanksgiving Eve show for the Helpers, a charitable organization.

Barney Briskin returned to work as general manager for Sol Lesser after an illness of three months.

Jack Otterson resumed his old post as supervising art director at Universal after three years in the Army.

Rudy Vallee will pinch-hit as emcee for "Blackouts," while Ken Murray goes east to gander new talent.

Gene Markey, no longer a Navy gold striper, checked into 20th-Fox to start his civilian chores as producer-director.

Al Lichtman tossed a kickoff luncheon for the benefit football game between the Third and Fourth Army Air Force teams, to be played Dec. 2 for the Hollywood Guild Canteen and Army Charities.

Panama

By Stan Willis

Anne Russell, songstress, heading new show at Club Happyland.

Four Brucettes holding over at Club Florida, where they spark an almost all Latin floor show.

June Lane, Ray Nelson, Winnie May and the Murphy Sisters, headline the Copacobana's new show.

Roy Rogers getting heavy billing at Club Casanova, where he opens shortly. Ross Sisters also on new bill.

Gene Pitt still awaiting the arrival of his American gal show, which will undoubtedly perk up biz at his club.

Silver Spray Club will reopen in January. Frisco Fragomini will again operate it. Plans to install American gal shows.

Colon's Monaco Gardens, which tried everything to put the spot over, are now going in for balloon nights and cockfights to hypo biz.

Former Club Rialto, now Montmartre, finding sledding tough, through inability to import girl show. Heavy billing of Mex dance teams means little to statesiders, who prefer U. S. floor show talent.

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